

APRIL 1968

The *Quarterly Journal*



OF THE LIBRARY OF CONGRESS

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Cover: The American Wood Paper Company's mill on the Schuylkill River, from John S. Futhey and Gilbert Cope's History of Chester County, Pennsylvania, published in Philadelphia in 1881.

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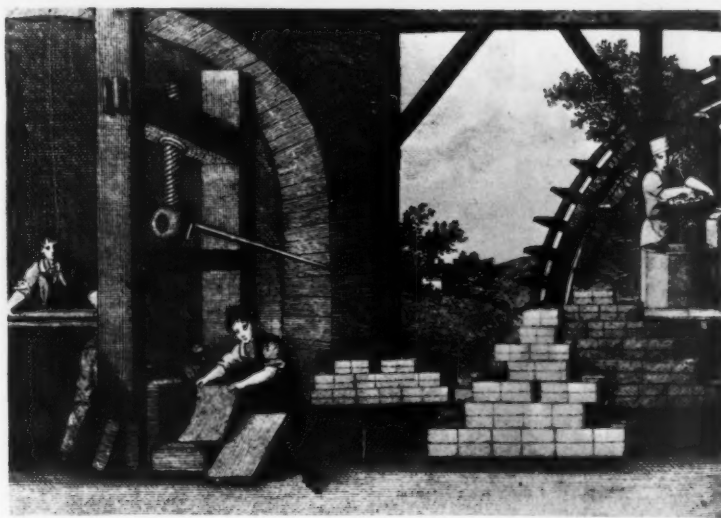
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*Detail from the label of Thomas Gilpin's papermill
on Brandywine Creek. Courtesy of the
Hagley Museum, Wilmington, Del.*



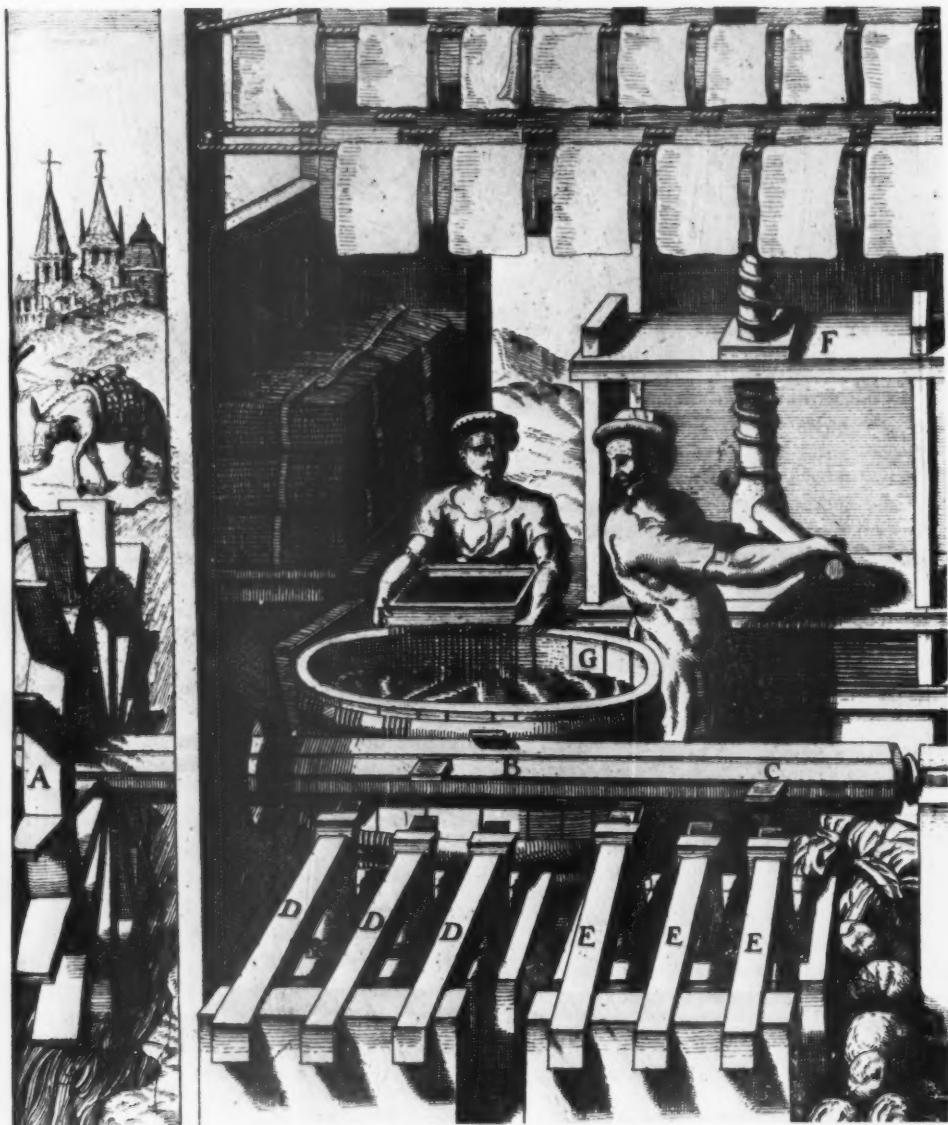
Editor's Note

Paper endures all, so runs the French proverb; paper is patient, says the German. The writer facing the blank white sheet before him hesitates to try that patient endurance with any casual words of his. But paper's long sufferance of human ideas through the centuries has won for it a host of friends and lovers, extending far beyond the authors and artists who fill its blankness with the creations of their imaginings. The *Quarterly Journal* became acquainted with some of these paper lovers more than two years ago when the exhibition, *Papermaking: Art and Craft*, which opened at the Library of Congress on April 21, 1968, was proposed by the Exhibits Office staff. The *Quarterly Journal* seemed a natural auxiliary to the exhibit itself. Through its pages readers far from Washington could picture some of the materials displayed, and accounts of certain aspects of paper and its making could be fuller than a label in a glass case would allow.

The exhibit, the book on papermaking that grew out of the venture, and the *Quarterly*

Journal touched off a paper chase in which the Library staff uncovered an amazing network of amateur as well as professional paper-makers, paper historians, paper chemists, and users and lovers of fine papers. The network spreads from place to place and around the world. Its members know one another and share the generous spirit and lively interest that has made it possible for the Library to gather the materials and the information for the exhibit, and the book, and the *Journal*. That same spirit prompted Henk Voorn, author of the first article in this issue, to write to the editor: "This is a very broad subject, and a really complete and satisfying treatment would ask for more room, and chiefly for lots of time," but he added, "the exceptionally fine weather in Holland at this moment induced me to sit down in the garden, with my typewriter and the Webster, and out came the article which I enclose in this letter, in the relatively short time of four days." SLW

PAPER



Instrument of Liberty

Pacemaker of Progress

Support of Civilization

by Henk Voorn

What is paper? When I was first instructed in the gentle art of papermaking, several years before World War II, I was told that paper is a sheet of vegetable fibers, felted in an aqueous fluid. Like many other learned definitions, this one has lost most of its meaning in the course of industrial progress. Paper is not necessarily made in sheets; it has been made of animal, synthetic, and inorganic fibers, and the latest news is of making paper without any water at all. Whether felting is indispensable in the formation of the sheet seems to be a matter of controversy. Of course, the definition is of no importance at all. It just proves that paper, like so many really important things, defies definition and refuses to be classified by the bureaucratic mind.

Paper's first duty was to fill the need for a suitable material to write on. Its superiority over other writing materials is based on several facts: the relative cheapness and abundance of its raw materials, the simplicity of the underlying principle of the papermaking process, and the easy applicability of paper to

The papermaking process from rags to finished sheets, with the vatman at his mold and the coucher pressing water from the paper. From George A. Böckler's Theatrum Machinarum Novum, published at Cologne in 1662.

scores of other uses. This last-mentioned fact may have been most instrumental in making paper a product of large-scale industry, easily available, always and everywhere. Paper proved to be the ideal material to use in printing. Its use in packaging is as old as its invention. Since then, paper has been used for nearly everything: from the construction of houses to ready-made clothes.

A history of the varied industrial use of paper, not yet written, may prove to be a history of civilization, looked at from an uncommon but acceptable angle. The origin and general acceptance of scores of paper products

A resident of Haarlem, Henk Voorn is publisher-editor of a Dutch technical journal for the paper industry, director of the Dutch Foundation for Paper History, and president of the International Association of Paper-Historians. He is the author of numerous articles on the history of paper, some of which have appeared in the American magazine *The Paper Maker*, and of two books, *The Papermills of Denmark and Norway* and *De Papiermolens in de Provincie Noord-Holland*. Among his current projects are a history of papermills in southern Holland and a series of articles on paper in Indonesia. Mr. Voorn is also the owner of an important collection of books, prints, and papers on the history of paper.

are as many illustrations of growing international connections, progress in medical care and hygienics, influence of war and peace, development of air transport, labor-movement, and standard of living. Paper is the looking glass in which our modern civilization is reflected, from cardboard containers flown to Vietnam, to the modern girl in her mini-paper-caper.

All this is a fascinating field of speculation, but up till now it has failed to catch the paper historian's interest. Paper history still is chiefly the history of paper as the support of human thought.

Bibliophile Interest

The consumption of paper is a yardstick of civilization: that was a favorite slogan some decades ago. Of course, the slogan lost its value when an ever-growing part of the production was used for practical rather than cultural objects. There are good reasons to deny that the slogan ever had any meaning: paper never was a yardstick for a quantitative determination of civilization, but it may have been an instrument for the qualitative interpretation of the nature of civilization.

The high regard in which paper was held was an advantage as well as a disadvantage in studying its history. Heralded as the "support of human thought," paper inspired the erudite, the lover of beauty, and to a great degree, the bibliophile. Seized with the idea that the role of paper in the history of human civilization was at least as important as the invention of printing, if not more important, the bibliophile started the historical research of "the white art," his favorite name for the papermaking process. Thanks to him, curious and interesting facts about the origin and history of paper were unearthed, museums were founded, and old equipment was saved from destruction. But the "papyrophile" was seldom a trained historian. His work lacked the indispensable critical interpretation of the facts. For his information he had recourse to the source most familiar to him: the printed book. He was chiefly a compiler to whom the jangleland of the public archives remained

terra incognita. His interest was more easily aroused by the unusual, the curious, and the romantic than by the logic of economical and technical development. He was filled with admiration for the skill of the craftsman and failed to see the local variations in the technical process, depending on locally bound natural and personal circumstances. He glorified the life of the master who practiced the noble white art and closed his eyes to the poverty, the malnutrition, and the misery of the workers in the dark, damp, cavelike rooms. His papermills were the clean, laboratorylike establishments depicted in De Lalande's *Art de Faire le Papier* (1762) and not the sopping wet caves of Angoulême. The curious customs of the papermakers' brotherhoods in Germany and France were more eagerly described than such difficult and tedious subjects as the development of an international paper trade.

The bibliophile interest in paper and its history, with its wild-running stream of small and large publications of sometimes doubtful scientific value, also constituted a disadvantage. Professional historians came to consider "paper history" as the hobby of romantic-minded laymen. It took much time and trouble to interest the scholar in this special field of economic and cultural history.

Nevertheless, among the bibliophiles were grand masters of paper history, to whom we owe both a detailed knowledge of the papermaking literature and iconography and the present widespread interest in papermaking history.

International Cooperation

The "modern" paper historian is in the first place a historian and not a bibliophile. Paper is an industrial commodity, he alleges, and not a work of art. Its history is not the story of an isolated curiosity, but of the birth, geographic spreading, technical development, and international trade of one product, seen against the background of general technological and commercial progress and the spread of civilization. The sources of this story are now found where bibliophile and compiler failed to look: in the public archives.



"Dipping Paper," a drawing of a papermill in the Netherlands, by W. B. Tholen. The original is part of an exhibit on the history of papermaking in the Netherlands at the Museum Boymans-van Beuningen in Rotterdam.

The paper historian has a large field to plough, which leads to specialization. There are specialists in the history of local mills, technical development, oriental papermaking, and international commerce in paper, and in terminology or bibliography. Closely connected to paper history, though rapidly developing into an independent science, is "filigranology," the science of watermarks. The use of watermarks as a means of dating documents is now, after a period of rather disappointing results, firmly based on scientifically tested principles. The rather sensational suc-

cess in dating the "Missale Speciale" of Constance with the help of the watermarks in its paper has clearly proved the usefulness of this young science.

Specialization makes international cooperation indispensable. Specialists need to exchange ideas and experiences with colleagues. Specialists who do not want to lose perspective also need to know what is going on in other spheres. About 10 years ago, the International Association of Paper-Historians was founded, with its headquarters in the Gutenberg Museum at Mainz, Germany. On its

board several nations are represented, and its 150 members come from about 20 different countries. The biennial international meetings of this association, often financed by the local paper industry, are visited by scholars from all over the world, the Eastern European and Oriental countries included.

The more scientific and unsentimental approach to paper history at present does not mean that the historian has no understanding for the beauty which lies embedded in the handmade sheet, or is not impressed by the high cultural mission of paper. How could he not be? In most cases, these were the very things which first drew his attention to the study of paper. But the scholarly mind sees the difference between the history of paper and the romance of paper.

Instrument of Liberty

One of the fundamental errors of the bibliophile class of paper historians may have been their unlimited love of the beautiful handmade sheet, as opposed to their disdain of the machine-made reel. Of course, the beauty of the handmade product is inimitable, but paper is a product that can be made in large quantities and still be beautiful. The big error in the bibliophile attitude was that it overlooked the important fact that the great cultural value of paper depends on its abundance and ready availability. As compared to parchment-making, even oldtime papermaking by hand was mass production. Its abundance and its cheapness, and its faculty for adaptation to different needs,

The ragpickers were long the chief source of supply for an essential ingredient of papermaking. This woodcut from a sketch by Paul Franzeny appeared in Harper's Weekly in 1868.



qualified paper for being the white vessel which transports human thought from one place to another, from the past into the future. Neither time nor distance, law nor prosecution, anathema nor auto-da-fé, can permanently hinder the free sailing of the paper vessel. Books may be burned, but the immortal thought will find new paper to carry it, ever and ever again. How old is this consoling truth! The 11th-century Moorish philosopher Abenházam knew it, when the Caliph ordered his books to be burned because they were thought to contravene the true Moslem faith:

Though you set fire to the paper, you will not burn the paper's contents; on the contrary: that I will keep in my heart. That will go with me, wherever I go, and will stay, where I stay, and will be buried in my tomb. Refrain from burning sheets and vellum, and speak with wisdom, that the people may see him who knows!

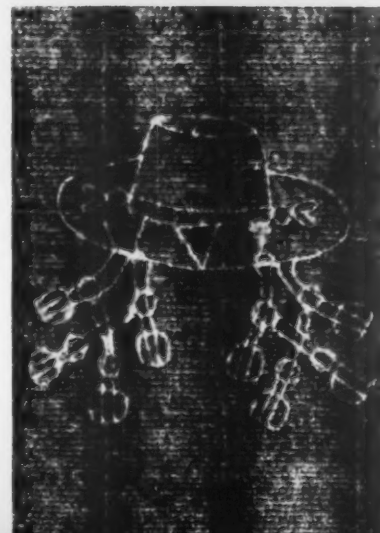
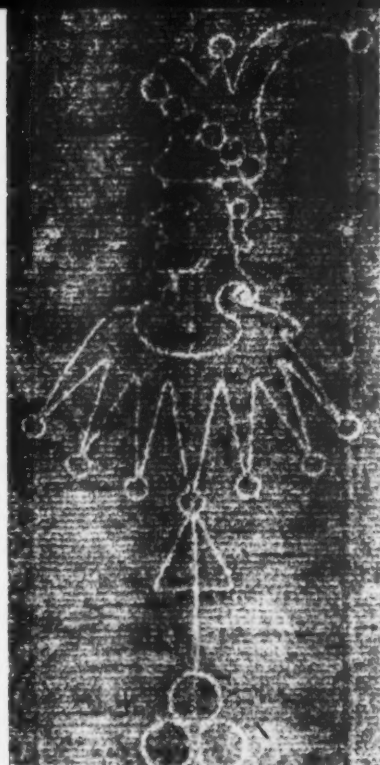
Who is so mighty as to chain in bonds the support of human thought? Only a megalomaniac like the Shakespearean Cade could speak these brutal lines:

. . . whereas, before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used, and, contrary to the King, his crown and dignity, thou hast built a paper-mill.¹

The papermills have greatly contributed to the dignity of mankind: that people may live in freedom is due to the fact that paper freed the human thought of its restrictions in time and distance: Paper is the instrument of liberty!

Insofar as paper is liberty's mightiest weapon, liberty is the papermaker's most important client. There is no liberty without paper; those who further the cause of liberty

Watermarks photographed at the Library of Congress by beta-radiography, the first and last from books published in London in the 17th century, the second from an Italian work of the 15th century: Foolscape with bells, which became identified with a size of paper; a Moor's head; and cardinal's hat, the IVL on the brim probably standing for I. Vaulegeard, member of a papermaking family in Normandy.



ought to be hailed by the papermaker as his patron saints! Voltaire, that great advocate of spiritual liberty, during one of his many pessimistic spells, had a rather gloomy view of paper's importance. In 10 lines, he reduced everything to nothing:

Tout ce fatras fut du chanvre en son temps;
Linge il devint, par l'art des tisserands;
Puis en lambeaux des pignons le pressèrent:
Il fut papier. Cent cerveaux à l'envers
De visions à l'envi le chargèrent.
Puis on le brûle, il vole dans les airs.
Il est fumée, aussi bien que la gloire.
De nos travaux voilà quelle est l'histoire.
Tout est fumée et tout nous fait sentir
Ce grand néant qui doit tout engloutir.²

The many books Voltaire wrote are as many denials of this too simple truth. Among those books which furthered the cause of liberty, and in that way furthered the case of the papermakers, is Voltaire's *Traité sur la Tolérance* (1763). It ought to be reprinted by the paper industry as a tribute to one of its most successful propagandists, and as a reminder of the papermaker's responsibility in supporting human thought.

There is no liberty without paper. Paper and printing are father and mother of the free press, that invaluable institution most hated by tyrant and dictator. But if needs be, paper can do without printing, as it did before the advent of printing, and as it did during World War II. That mighty force of the resistance movement in Nazi-occupied Europe, the underground press, started successfully with handwritten bulletins. Printing enlarges the scale and the convenience of transmitting the message, but it is paper which constitutes its very lifeblood.

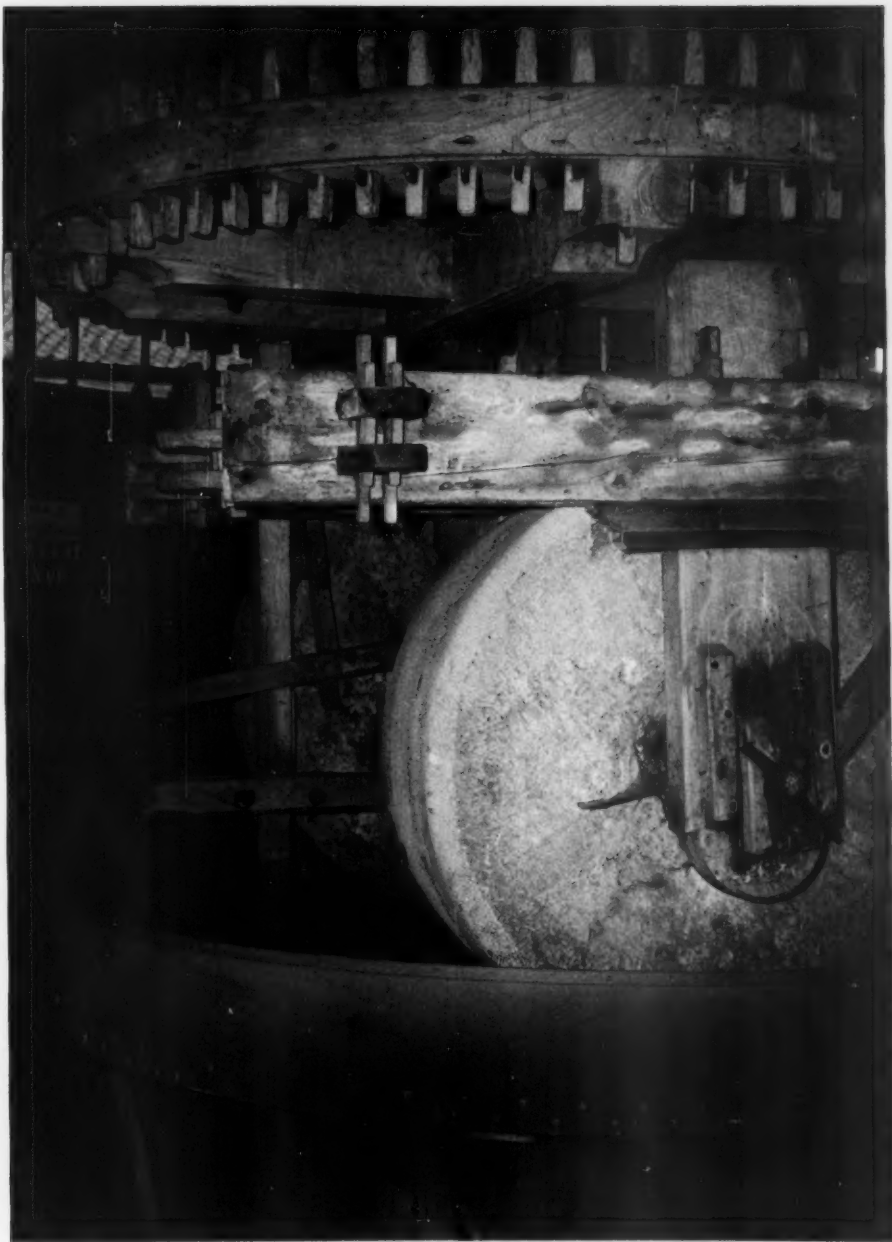
During the Second World War, both paper and printing were placed under the direct control of the Nazi government, in Germany as well as in the occupied countries. Stocks and supplies were closely watched. Permits were required to print even the most harmless information, and the same applied to the transfer of the smallest quantities of paper. But once again the usurper was not mighty enough to chain the instruments of liberty. To say

nothing of the more direct ways, such as robbery and assault, of getting paper for some purpose more decent than printing *Mein Kampf*, there proved to be several more delicate ways. A favorite trick, often performed in close harmony between papermill and printer, was cheating in substance weight when supplying paper for licensed printing orders. As permits usually were issued for a certain quantity in weight and the printer was interested only in getting the necessary number of sheets, it was possible to furnish a considerable and constant supply to the underground press. This was just one of many methods, but it was neat and easy. During the last year of the war, the amount of paper used by the resistance movement and underground press reached an incredibly high percentage of the total small legal paper production. Nevertheless, there never was a flaw in the meticulously exact monthly official statistics.

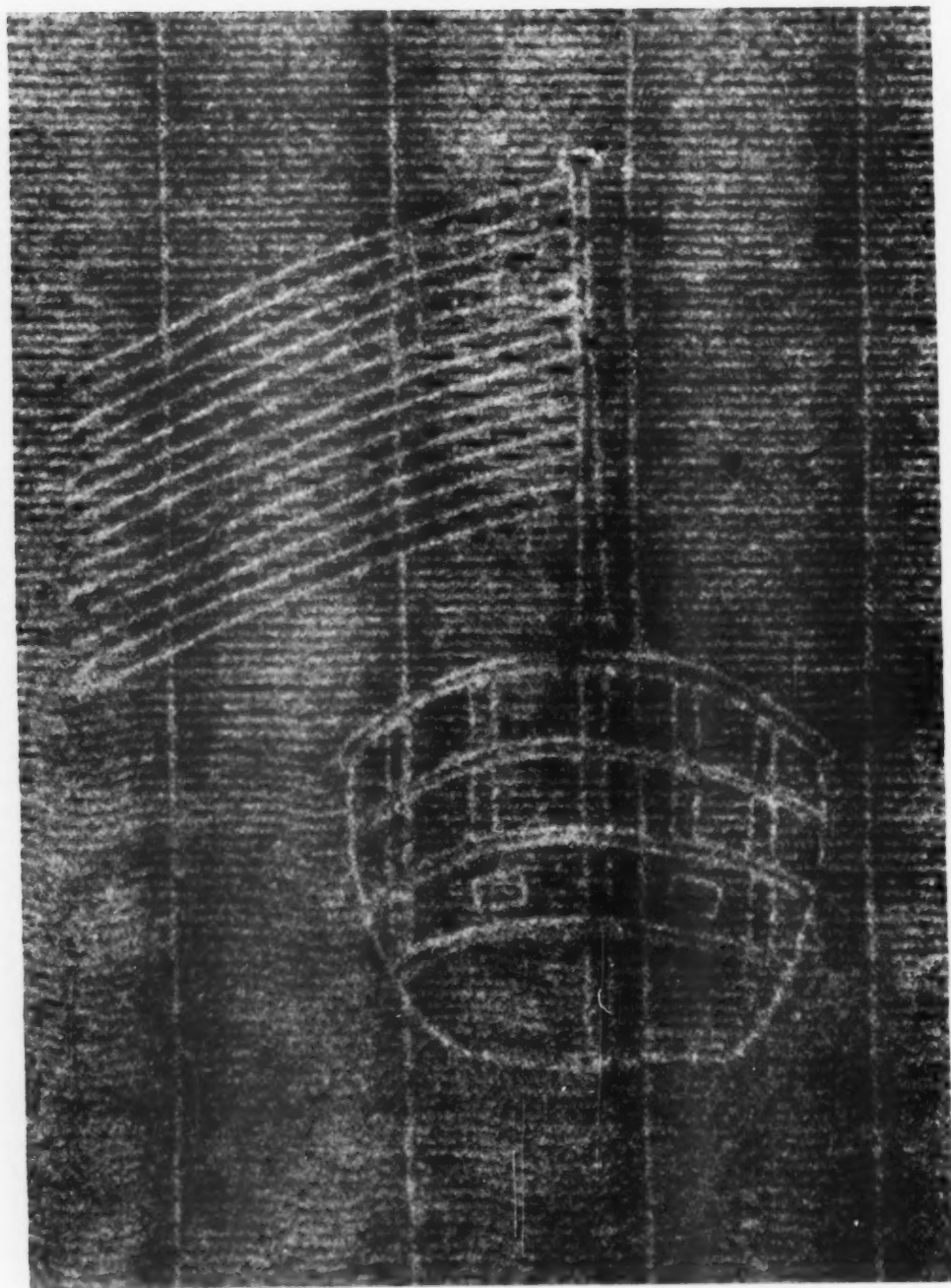
There is no need to belittle the heroic deeds of the printer in wartime. But there is no need either to forget the things done by papermakers. Because paper is the instrument of liberty, the very fact that a man was a papermaker determined his place in the struggle between freedom and oppression.

Pacemaker of Progress

The relative abundance and cheapness of paper are important factors in the spreading of knowledge—all knowledge, from the education of children to the learning of the universities, from exercise-book to encyclopedia. Knowledge is fundamental in attaining economic welfare, inner satisfaction, and better understanding of others. Knowledge flows and renews itself. It passes on—on paper—from the older generation to the youth, who will, some day, rewrite it, better and more completely. The spread of knowledge on the present scale would be impossible without some readily available material to carry it. It is in this field that the overwhelming importance of the mechanization of the paper industry is clearly demonstrated. The historian who ends his historical review of papermaking with the



An edgerunner in the Schoolmaster papermill in Westzaan, the Netherlands, a predecessor of the famed Hollander beater. Photograph supplied by the author.



invention of the paper machine leaves out a most important chapter in the story of paper's influence on human relations. Progress in human knowledge, be it atomic science or theology, is important, even though man does not always make good use of it.

It seems to me a meaningful fact that the typical American "apostle of progress," Benjamin Franklin, was a printer, and to some degree, a papermaker. In both professions, the wish to acquire and spread knowledge, to improve and to advance materially and spiritually, comes naturally.

Progress has a thousand faces, and it is to be expected that we meet now and then with one or two of its less attractive expressions. Especially in the field of technical progress, the most striking example of paper's pushing-power, some uneasiness about the value of progress has been caused. But "value" is a dangerous word, when it is wrongly interpreted. Value should be considered rightly as a term expressing a relationship between man and objects. Those who damn progress are mistaken: their protests should be directed toward the human inability to steer this relationship in the right direction. One of history's most important contributions to progress was made on paper: the printing of the 35 volumes of the *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, compiled by Diderot and d'Alembert and published in Paris and Amsterdam between 1751 and 1780. Has there ever been a book more instrumental in spreading knowledge, in advancing ideas, and in changing the world? Has there ever been a period in the history of Europe when the power of paper and print has been more clearly demonstrated? All those forerunners of the great revolution, Voltaire their uncrowned king, exercised their powerful influence on paper. Progress in thinking, progress in knowledge, progress in tolerance—all needed a revolution to become generally accepted. The French Revolution started when on April 28, 1789, the workmen in Réveillon's papercon-

verting factory revolted against the authorities in power.

To illustrate the importance of paper in the struggle for progress and enlightenment, Caron de Beaumarchais should be mentioned. Here was an excellent author who, in order to publish Voltaire's work in freedom, became a printer and a papermaker. Beaumarchais bought the papermills of Arches and Archettes and used the French paper produced there to print Voltaire's work abroad, in Kehl, in 70 volumes (1784-90).

Meanwhile, freedom had come to the United States, and paper was needed to spread more knowledge and information throughout the country. Among the first commodities imported after the preliminary treaty of independence was signed were large quantities of paper, chiefly of Dutch origin. The first Dutch paper sold to the independent Americans was made by one of the most famous Dutch papermakers, Adriaan Rogge. Its watermark shows a ship, with the Stars and Stripes of the Thirteen States: one of the oldest pictures of the star-spotted banner! But very soon America was to become the most important paper-producing country in the world. The land of unprecedented possibilities made good use of a widely known possibility: paper, pacemaker of progress!

Support of Civilization

And the artist? Isn't paper the support of his thoughts too? Is not paper the support of the drawings of Leonardo and Rembrandt, the writing of Cervantes and Walt Whitman? With the sayings of artists about paper, a book could be easily filled. Paper, its beauty and its mission, are sung about in stately Latin Alexandrines, in Shakespearean English, in popular French ditties, in old and modern German poetry. Papermakers and papermills set the stage for charming novels, and on my bookshelf I find two stage plays with papermakers in the leading roles. Short stories, fairy stories, and even an imaginary "Voyage to the

The Stars and Stripes watermark, made by Adriaan Rogge. Photograph courtesy of James L. Anderson, editor of The Paper Maker.

Land of Watermarks" all deal with paper.

Though the papermaker generally is among the artist's best friends, there have been occasions when the artist was far from satisfied with his paper. An outstanding example is John Baskerville, the great designer of printing type, whose ideas proved to be incompatible with the very structure of paper. This is one of a few cases where the artist, personally or with the help of papermaking friends, influenced the technical process of papermaking. To comply with Baskerville's wishes, a new method of papermaking was found to produce a very smooth, even-surfaced paper: wove paper. The history of the invention of wove paper is not merely an interesting and curious chapter in the story of paper: it is an important one too. It is an established fact that large numbers of European hand papermills survived the storms of the 19th century—mechanization—thanks to their production of this new kind of paper.

A similarly important role was played by the French artist Aristide Maillol. When the German booklover Count Kessler wanted to publish a Latin-French edition of Virgil, only the best was good enough. The translation was made by the famous poet Marc Lafargue, the type was designed after that of Nicolas Jenson, and the illustrations were to be made by France's most famous artist, Aristide Maillol, who was also to choose the paper.

Maillol was obsessed by the idea that only nature could produce materials worthy to be used by an artist. He refused to use even the best paper then available because manmade chemicals entered into its composition. Even the product of the few remaining hand papermills he strongly disapproved of because it was likely to be made of bleached rags. Maillol fought his personal war with paper. A small and rather primitive papermill was set up, where Maillol's nephew, Gaspard Maillol, a well-known artist himself, made sheet by sheet the paper which his uncle needed for the production of what may be called the most beautiful edition of the *Eclogues*.

Maillol's artistic approach to papermaking was not merely a short-lived curiosity in papermaking history, but it influenced permanently

the history of paper in France. Maillol's "papier de Montval," to which later the "papier de Vidalon" was added, has been made since 1925 in cooperation with the famous mills of Canson & Montgolfier. Thanks to a great artist, a modest revival of papermaking by hand in France was made possible. For a small and select circle, it is possible to reproduce the great works of art on paper of singular beauty.

There are several ways to illustrate how paper functions as a support of our civilization. I chose to say these few words about paper and the artist because there is no civilization without art. That we may live in a civilized world is something we have to thank paper for. Paper, the support of civilization!

What is paper? Paper, said Abraham a Sancta Clara, is an instrument of the scholar and a stock of future books. Paper is the counselor of the chancellery, a treasure of the student, the keeper of human friendship. And he ends: My paper, you are a delightful thing!

These words are still true after nearly three centuries. And as long as no suitable substitute for paper has been found, they will remain true in the centuries to come. Consider the large store of books, written and printed on paper, in any general library. Here is the knowledge of the world, here are two thousand years of human thought, all of it permanently laid down on paper, for you, for your children, and for scores of generations to come. Consider the large public archives in your country, consider the immense collection of documents, most of them written on paper. The history of your country lies embedded in these sheets, for you to read, and for those who will come after you. Take care of them, add to them, make sure that this accumulated store of written and printed paper can be consulted in freedom. Remember how "Big Brother" in George Orwell's 1984 succeeded in destroying liberty and civilization by banishing this source of knowledge from the people's sight. Remember, too, that Winston's revolt started by simply writing down, on a sheet of paper, the words: "Down with Big Brother."

Big Brother is fiction, an artist's gloomy

interpretation of what may be our future. Big Brother's reign over this world will be impossible as long as we keep guard over our libraries and archives, as long as we fight any attempt, however justified it may seem, to impede the freedom of the press, the freedom to use paper in the support of human thought.

To keep our human dignity, paper is some-

thing of high value: it is the instrument of liberty, the pacemaker of progress, and the support of civilization!

NOTES

¹ *Henry VI*, part 2, act 4, scene 7.

² *La Guerre civile de Genève*, chant IV (1768).

A page from the Eclogues, in the Lessing J. Rosenwald Collection.

P. VERGILI MARONIS ECLOGA QUARTA POLLIO



SICELIDES MUSAE, PAULO MAIORA
CANAMUS!

NON OMNIS ARBUSTA IUVANT
HUMILISQUE MYRICAE:
SI CANIMUS SILVAS, SILVAE SINT
CONSULE DIGNAE.



ULTIMA CUMAEI VENIT IAM
CARMINIS AETAS;
MAGNUS AB INTEGRO
SAECLORUM NASCITUR ORDO.
IAM REDIT ET VIRGO, REDEUNT
SATURNIA REGNA;
IAM NOVA PROGENIES CAELO
DEMITTITUR ALTO.



Papermaking in America:

For more than 125 years after William Rittenhouse began operating his papermill at Philadelphia in 1690, papermaking in America employed essentially the same tools and techniques that had been used in Europe for centuries. Nearly all the operations were performed by hand, although many of the early mills did have a water-wheel-powered stamping mill or tilt-hammer which reduced the rag stock to pulp suitable for papermaking. Production was slow and very limited, and the quality of the paper manufactured was, as might be expected, quite variable. Papermaking was a complex art, requiring many years of training and practice.

The papermaking industry was not alone

John W. Maxson, Jr., is manager of advertising and sales promotion for the Educational Publishing Division of J. B. Lippincott Company in Philadelphia. He has done extensive research on the history of papermaking in America before the Civil War, centering his attention on the period from 1770 to 1835. A number of his articles have appeared in *The Paper Maker*, published by Hercules, Inc. At present he is preparing an indexed file of early papermakers, including details on their mills, the watermarks they used, and the sizes of paper they made. He has experimented with making paper by the original hand method which, he admits, gives him new respect for the skill and knowledge of early papermakers.

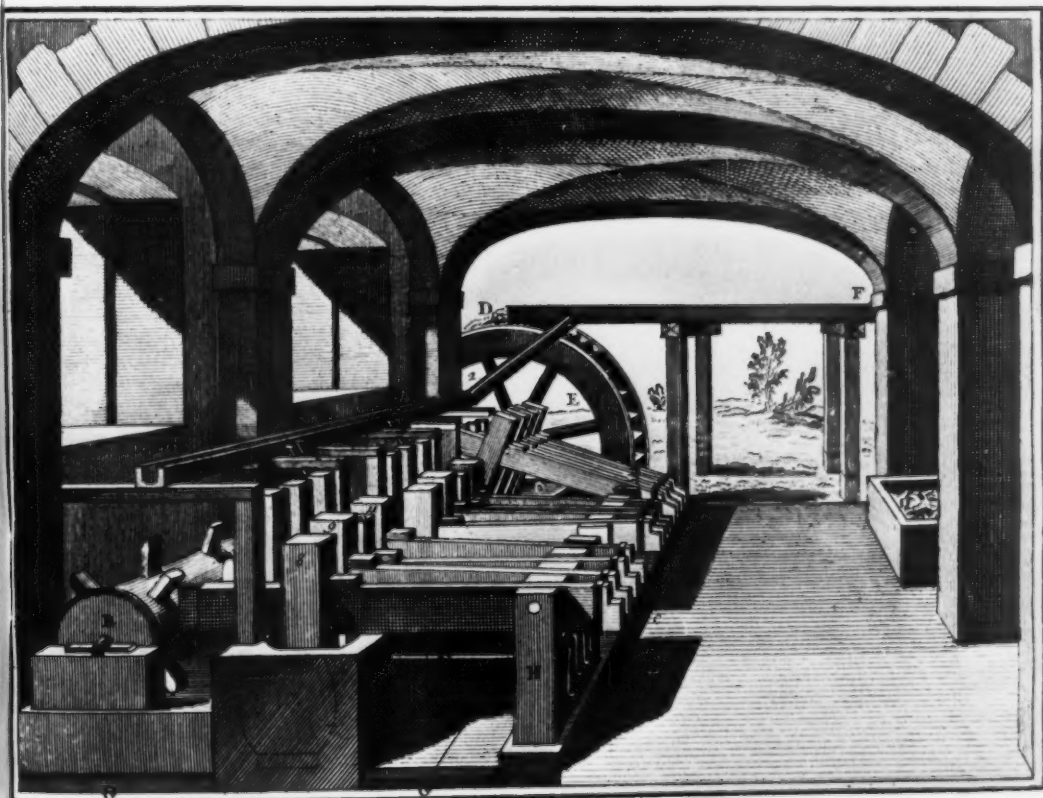
in this respect; weaving, glass manufacturing, ironworking, shipbuilding, and most other forms of production moved very slowly toward mechanization and efficient production. Wind, water, and animals, of course, were man's primary sources of power other than his own muscles, and the transmission of motion and power by means of gears, shafts, belts, and pulleys was only crudely developed before 1700. A far more important factor in industry's slow adoption of machinery, however, was quite probably the simple human habit of centuries of slow, tedious labor. For thousands of years there had been virtually full employment, and man's society and economy were such that productivity stayed approximately even with the demands (and purchasing capabilities) of the existing market. Mass production and mass markets were things of the future.

The greater part of the labor force in colonial America was engaged in agriculture, since the distance from Europe was too great to permit the importation of most foodstuffs. Brickmaking, lumbering, and other productive enterprises also sprang up quickly and voluntarily in the new land, since their products

Waterpowered stamping machine from volume 5 of Diderot and d'Alembert's Encyclopédie, published in Paris in 1767.

From Art to Industry, 1690 to 1860

by John W. Maxson, Jr.



were badly needed by the settlers and shipping costs of such materials tended to be prohibitive.

Paper, unlike many other essential goods of that time, could be imported easily and cheaply because of its relatively light weight and low bulk. Furthermore, British papermakers found the Colonies a welcome captive market for their wares, and they opposed the establishment of domestic competition there. As early as 1732 there was a clamor in Parliament to investigate the development of competitive mills in America, prompted, perhaps, by an act of 1728 in the Massachusetts Bay Colony designed to encourage the establishment of a papermill there.¹

Such a mill had, indeed, been established at Milton, Mass., and a Parliamentary commission reported in January 1734 that this mill was producing paper worth approximately £200 sterling per year. Although there appears to have been no legislative action taken to prevent or restrict the establishment or operation of papermills in the Colonies subsequently, the spread of papermaking was very gradual. The hub of papermaking in colonial America was Philadelphia, and development elsewhere was very scattered until well into the 19th century. Early records show numerous instances in which the legislative bodies of the Colonies offered grants, loans, or premiums to encourage citizens to start papermills.

The Stamp Act of 1765, which, in effect, imposed a tax on every piece of paper used for writing or printing, helped to stir colonial sentiment in favor of separation from Great Britain, although it seems to have produced no direct or immediate results on papermaking or on any other domestic industry. This unpopular act proved to be a failure, for the cost of collection exceeded the revenue obtained from it, and repeal followed only a year later.

The Townshend tariff schedules of 1767 produced a still stronger resentment in the Colonies, and a number of nonimportation and nonintercourse acts by colonial legislative bodies followed. As imports declined, the need for domestic manufactures became increasingly acute, and extreme shortages of paper

existed by the time the Revolutionary War began. Newspapers of the immediate prewar years often were printed with almost no borders or margins in order to conserve paper, and correspondence was written on whatever paper was available. The domestic industry, obviously, could not keep up with the demand.

It is difficult, if not impossible, to determine how many papermills were in operation at the time the Revolutionary War broke out. We find records of the establishment of a number of mills between 1690 and 1775, but we know many of these failed or were destroyed by flood or fire. No industrial census figures are available, but it would seem safe to guess the number of operating mills in 1775 lay somewhere between 30 and 50, based on various references to the industry in writings of the period. We can further assume that most of these were one- or two-vat mills, with very limited production capacities.

The only major mechanical innovation in papermaking between 1690 and 1775 was the Hollander beater, invented in the Netherlands and introduced here about 1760. Employing a shearing and shredding action, it did a much faster and better job of preparing pulp from rags than the earlier stamping device. The new machine was much more expensive and difficult to maintain than the old hammer beater, however, and it is doubtful that many Hollander beaters were in use here by the beginning of the American Revolution.

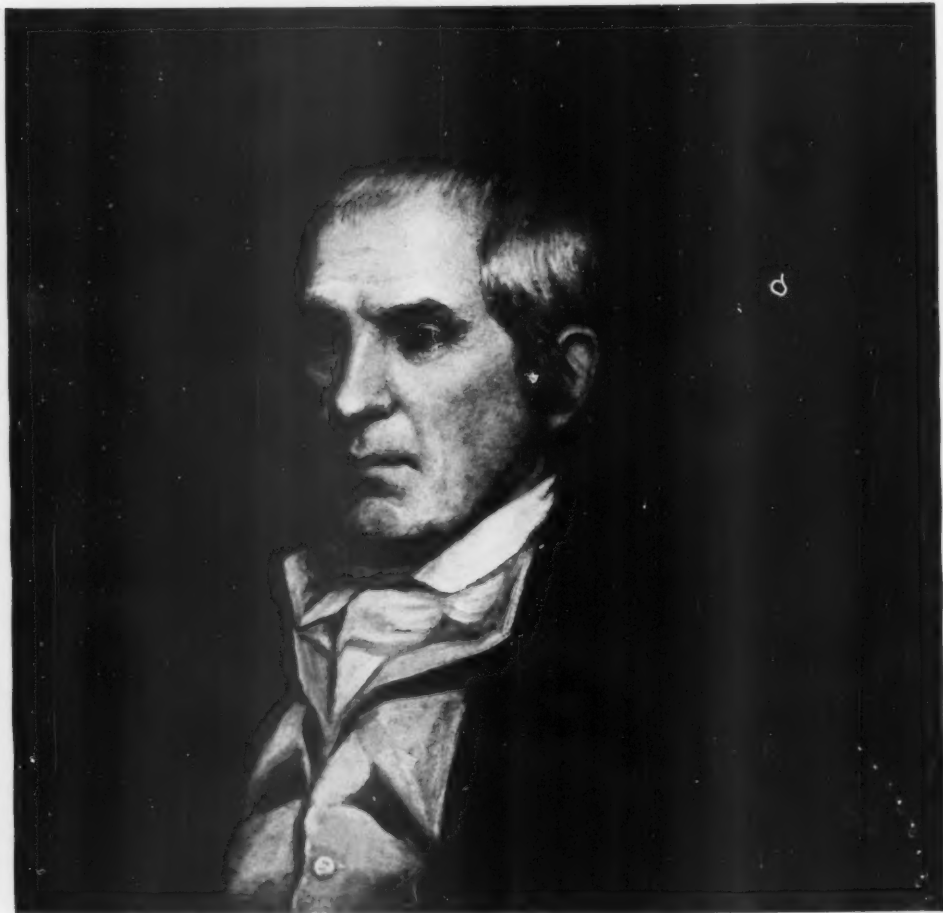
When the war began, of course, all paper importation ceased abruptly, and the paper shortage quickly became desperate. People began to salvage any kind of paper they could find for recordkeeping, military communications, business correspondence, and the like, and most newspapers either published issues less frequently or suspended publication altogether. Flyleaves of books, pieces of wall-paper, the margins and backs of printed sheets, and various grades of wrapping, lining, and packing papers found use. Such a shortage would be known again in this country only in the Confederate States during the Civil War, nearly 100 years later.

It was quickly realized that paper was a vital war commodity. In July 1776 Henry

A Hollander beater in the Veluwe papermill in the Netherlands. Courtesy of the Rijksmuseum voor Volkskunde, Arnhem.



1776 Continental Congress Dr⁶
At 22. To a fine paper mould. 14-12-



The entry in Nathan Sellers' account book records his first order from the Continental Congress for a papermold. Photograph by courtesy of the American Philosophical Society.

Nathan Sellers. The portrait by Charles Willson Peale is reproduced with the permission of the owner, Mrs. George Davies of Pelham Manor, N.Y.

Katz and Frederick Bicking, papermakers from the Philadelphia area, petitioned the Pennsylvania Committee of Safety to allow papermakers to be excused from military duty, explaining that even supplies of cartridge paper (used to contain premeasured charges of powder and shot) would soon be exhausted unless the mills could be kept in operation. On July 19, 1776, the Continental Congress approved a resolution "that the paper-makers in Pennsylvania be detained from proceeding with the associators [a volunteer militia] to New Jersey," and the Committee of Safety followed suit shortly after, on August 9.²

Another man was exempted from military service by special resolution of the Congress on August 26 of that year, and students of the early history of American papermaking will forever be grateful that he was. His name was Nathan Sellers, and his skill as a wire-worker enabled him to produce and repair the wire mold-facings used in the production of handmade paper. His contribution to history lies in the fact that he kept detailed records of all of his business transactions, as well as copies of many of the letters he exchanged with customers in the papermaking trade. His ledgers, journals, letterbooks, and other papers are carefully preserved in the American Philosophical Society Library in Philadelphia.

Sellers, a fourth-generation American, was born in Darby, Pa., in 1751. His family had been involved in the weaving of cloth for many generations, and his father, John Sellers, is thought to have devised a method of weaving fine wire cloth for use in sieves, winnowing fans, and other applications. As early as 1773, Nathan Sellers recorded in his diary that he was doing wire weaving work. One of his customers in 1775 was Anthony Wayne, later one of the most colorful figures in the Continental Army.

A Sellers diary entry in May 1776 specifically mentions work he was doing in connection with paper molds, and we know that he delivered a mold to Morris Truman, a Philadelphia area papermaker, on June 1.

Although he was a member of the Society of Friends, he took an active interest in the cause of liberty and trained with a volunteer

militia group in Chester County. At the time he was recalled to his wireworking trade, he had marched to Newark, N.J., with his unit.

Good businessman that he was, Sellers carefully wrote out a full description of each order he received, including the name of the person placing the order, shipping details, the size of the mold, watermark information, and other facts which help us to gauge the size and nature of the operations of the various mills which dealt with him. The records extend from 1776 to 1824, so we have an index to 49 years of a most interesting period of American papermaking history. While other men probably repaired or made molds from time to time, none is known to have specialized in this work other than Sellers. That he received orders from mills located far from Philadelphia is an indication that his fame was widespread.

From evidence in the Sellers records, it appears that the number of mills did not increase



greatly during the Revolution, probably because of shortages of skilled manpower, capital, and raw material.

A typical two-vat mill of the late 1700's required a capital investment of approximately \$10,000 and employed 15 to 20 people, half of whom were men who handled the heavy, tiresome, and exacting work of papermaking. Most of the steps involved in making paper required a great deal of skill, and the supply of experienced workers was always very limited. Rags were the almost

tion, knowing the extent of his travels, we could estimate that the total number of mills in the United States was then about 100 to 125, all of them still without machinery other than the beater. Paper importation had resumed by this time, and the first American tariff was enacted in 1789, imposing a 7½-percent ad valorem tax on paper. Rags, it should be noted, were admitted duty free, indicating the supply was still limited.

The first American patent concerning papermaking was issued in 1793 to John Carnes,



exclusive source of fiber for papermaking, and these were in short supply because of the war. Newspapers all through the early period of American papermaking carried frequent appeals to the public to save worn clothing for papermills, but during the war it is likely that clothing was not being discarded as quickly as in normal times.

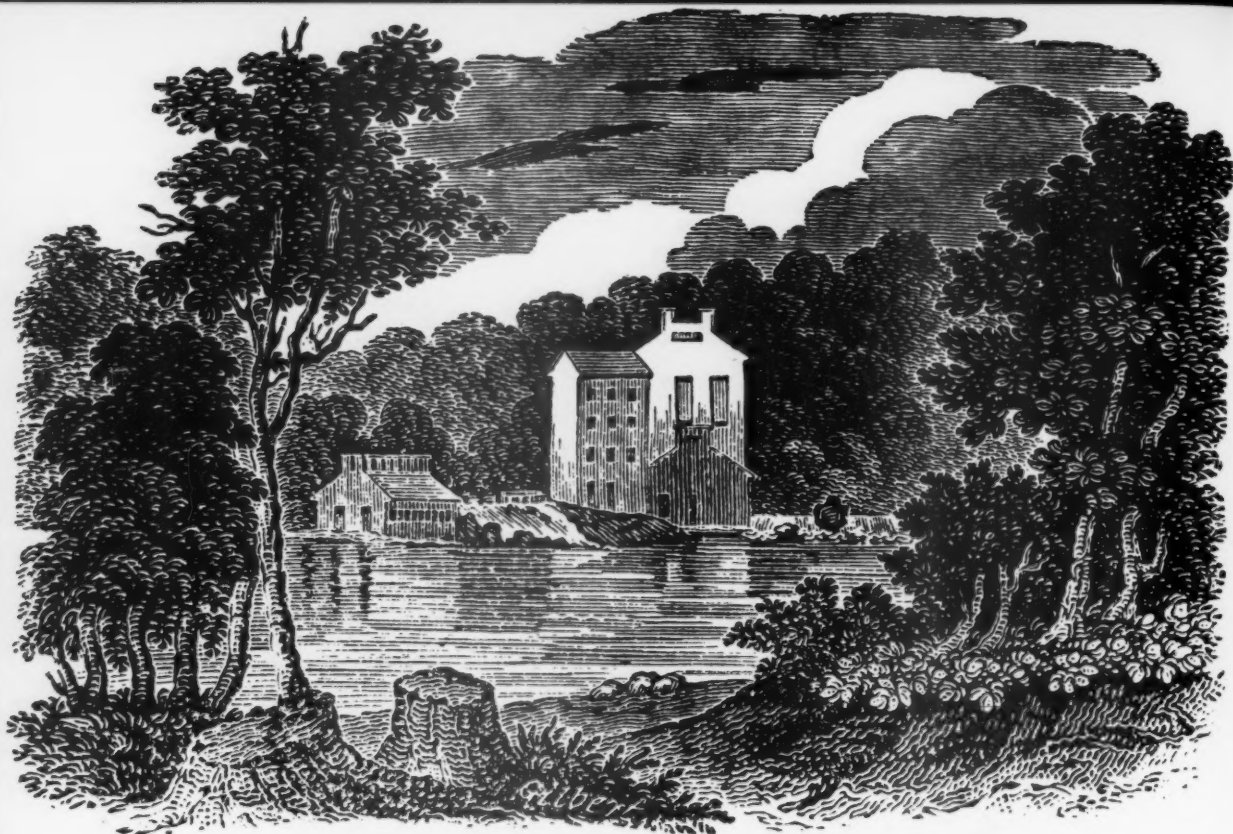
Jacques Pierre Brissot de Warville wrote in 1794 that he knew of 48 papermills in Pennsylvania and 15 in Delaware.³ By extrapolation,

Jr., of Delaware for an improved mold design, and another patent was issued the following year to John Biddis of Pennsylvania, evidently for a process of utilizing sapwood sawdust for pulp. Both of these patent descriptions, unfortunately, were destroyed in the Patent Office fire of 1836.

Innovations in papermaking machinery first came from Europe, as had all papermaking technology in the first place. The most important machine, of course, was the four-



Ragpickers. During the Revolutionary and Civil Wars rags became very scarce in the United States and salvaging pieces of old cloth was a source of income for the urban poor.



GILPIN'S PAPER MILLS, BRANDYWINE.

drinier, invented by Nicholas-Louis Robert in France. He obtained a patent for this in 1798. An English papermaker, Bryan Donkin, subsequently improved the basic design of the fourdrinier (or endless wire web) machine, and in 1809 John Dickinson, another English papermaker, patented a cylinder machine, which formed the paper on a wire-cloth-covered cylinder partially immersed in the vat. It was to be another eight years before such machines would appear in the American paper-making industry.

According to the census of 1810, there were 179 mills in operation in 17 States and the District of Columbia. In addition, although returns were incomplete, it was estimated that there were 39 mills in Massachusetts, making an aggregate of 218 papermills in the United States. The total worth of their product was placed at \$1,689,718, which amounted to 2½

percent of the value of the Nation's known manufactures.

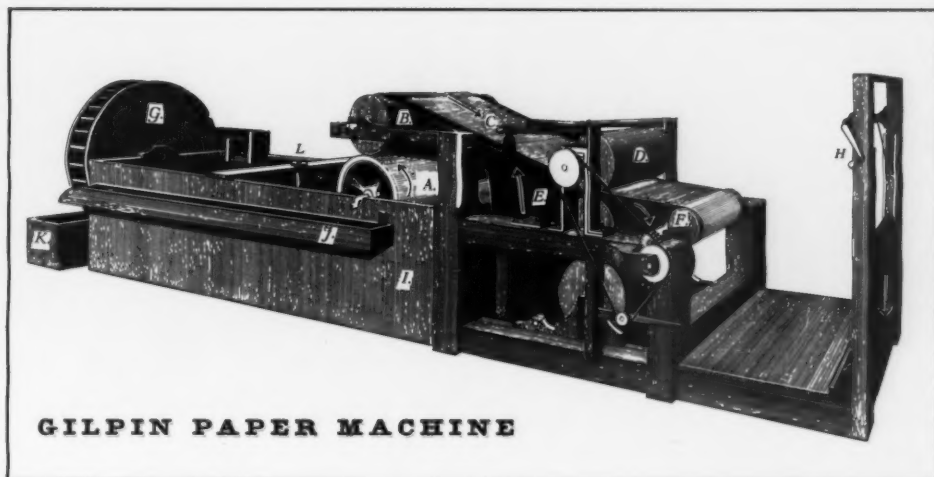
The War of 1812 once again interrupted the flow of imported paper, but the old problems of skilled labor, capital resources, and raw material still prevented the American papermaking industry from growing to fill the need created by the reduction of trade. Tariff schedules by this time had risen to a range of 27½ to 32½ percent ad valorem, depending upon the type and grade of paper. While English-made paper was no longer imported during the war, paper was occasionally brought in from France, Spain, and Italy, and American manufacturers continued to complain and call for still higher protective tariffs.

The death knell of the artisan-journeyman approach to papermaking was sounded rather quietly in 1817 when the Gilpin brothers, Joshua and Thomas, put America's first pa-

permaking machine into operation at their mill on the Brandywine Creek in Delaware. The machine was of the cylinder type, following closely the lines of Dickinson's invention, but with modifications devised and patented by Thomas Gilpin. Joshua had traveled abroad extensively and had seen Dickinson's machine. It did not take much imagination for him to realize the enormous

line with the figures reported in 1810. We know there had not been any great conversion to papermaking machinery by 1820, so there is little reason to believe that the mills had increased their efficiency so sharply as the Government figures would indicate.

Another document from 1820 indicates that hard times had fallen on the papermaking industry, at least in the lower Delaware valley.



GILPIN PAPER MACHINE

potential of mechanized papermaking, and he could also see the advantages of being first with such a machine in the United States. The race toward full mechanization had begun, and American inventiveness was quickly unleashed.

The census of 1820, unfortunately, does not give us a clear picture of the state of development of the papermaking industry, partly because of conflicting accounts. Weeks, who has already been cited, admits the census was incomplete and tells us there were 103 mills reported, producing \$957,902 worth of paper annually, a serious decline from the figures a decade before.⁴ A Government document, however, states there were 108 mills operating in 1820, with a product value of about \$3 million.⁵ There would seem more ground for siding with the Weeks figures, since the ratio of mills to production seems more in

This is a petition titled *The Memorial of the Society of Paper Makers, of the States of Pennsylvania and Delaware*, submitted to the Senate and House of Representatives by Mark Willcox and Thomas Gilpin. The following quotation from that petition shows something of the status of the industry at the time:

The district we represent offers, we think, a comparative view of the state of this manufacture in the country at large—In this seventy Paper Mills, are erected which were in full operation, until the importations after the late war; in these there were ninety-five paper vats with a cost of establishments of about half a million of dollars, employing nine hundred and fifty persons at annual wages of two hundred and seventeen thousand dollars, consuming annually 2600 tons of rags, value 260,000 dollars, and producing about 800,000 dollars of paper a year; and from the causes we have



mentioned [low-priced imports] we find now that there remain but seventeen vats at work, whose annual amount of wages is 45,000 dollars, and production 136,000, leaving unemployed 775 persons to seek other means of living, with a loss to the community of 2128 tons of rags unconsumed, which would have produced a saving of 212,800 dollars in raw materials, and a manufactured amount of 624,000 dollars.

The point of this petition, obviously, was to urge the imposition of still higher tariff schedules—to almost 70 percent ad valorem for fine paper—and the petitioners very nearly got all they asked for in the Tariff Bill of 1824, which set very high per pound rates (instead of ad valorem rates) on paper, as well as increasing rates on other goods. Still higher rates were established in the so-called Tariff of Abominations in 1828 for many goods, although paper rates were not changed then. The South reacted strongly against the new tariffs of 1828, fearing reprisals by foreign nations which bought most of their agricultural exports.

In the meantime, American papermakers set about finding ways to improve their productive efficiency by introducing machinery. John Ames, of Springfield, Mass., patented a cylinder machine in 1822, and Isaac and Gardiner Burbank, both of Worcester, Mass., obtained similar patents in 1824 and 1826, respectively. Isaac Sanderson, of Milton, Mass., patented a cylinder machine of his own design in 1829. The first fourdrinier machine made its appearance in the United States in 1826 or 1827, imported by Henry Barclay of Saugerties, N.Y. For many years the cylinder machine was preferred, probably because it was less expensive and simpler to keep in mechanical order, but fourdrinier machines were being built in this country by the Smith & Winchester Manufacturing Company of South Windham, Conn., as early as 1829.

The name of Sellers appears prominently in American papermaking history during this period also. This time it was Coleman Sellers, first-born son of Nathan Sellers, the mold-maker. Coleman literally grew up in his father's shop and was intimately acquainted with many of the papermakers in the Philadelphia area, so it was natural that he would



Coleman Sellers. The portrait by Charles Willson Peale is reproduced with the permission of the owner, Charles Coleman Sellers of Carlisle, Pa.

become deeply involved in the development and construction of machinery for the industry. For many years he made and repaired molds for handmade paper manufacturing, but he mentions in a letter written in 1828 that he had obtained the patent rights for a papercutting machine, probably for use on machine-made paper, since handmade sheets were smaller and rarely required cutting.

About 1829 Sellers began constructing cylinder molds for the new machines, and his mechanical gifts soon led him to make many improvements in the basic design of these molds. In 1832 he completed his first full papermaking machine. It was of the cylinder variety and was calculated to have the capacity for making 40 to 60 feet of paper per minute. The machine was made for William H. Bleything of Hanover, N.J., and cost \$800. A short while earlier, Sellers had given an estimate of \$3,000 to a customer who asked

the cost of building a fourdrinier machine, so it is easy to see why the cylinder type was popular for so long.

Drying machines and calendering rolls joined the list of Sellers manufactures about 1832 also, and it was in this year that he completed and patented his pulp-dresser, a machine for removing lumps from the pulp. In addition, he built or experimented with other accessory machines for papermakers, including rag-cutters and bleaching chests. At the peak of his inventive surge, Coleman Sellers died in 1834, and his business failed soon afterward.

No industrial figures were included in the 1830 decennial census, so we are left with only very rough estimates. Munsell estimated the product of the papermaking industry was worth about \$7 million in 1829, and that over 10,000 persons were employed in paper manufacturing, but he does not cite any source for these figures.⁹ Various writings of the period, as well as the census figures of 1820 and 1840, make Munsell's estimates seem extravagant.

Invention followed invention during the 1830's, and papermakers also sought to solve the raw material problem, which seriously hampered their capacity to produce paper in the quantities demanded. William Magaw, of Meadville, Pa., obtained a patent in 1828 for a process of making pulp from straw, and George Shryock successfully employed the process for some years at his Mammoth Mill in Chambersburg, Pa. In 1830 Lewis Wooster and Joseph Holmes, both of Meadville, patented a process for making pulp from wood, but this was later adjudged to be an infringement on the Magaw patent. The bleaching process was well established by this time, enabling mills to use dyed cloth and reclaimed printed paper, further enlarging their sources of fiber, but the supply was still far short of the need.

Tariffs on paper remained at constant levels through the 1830's, indicating that the industry was reasonably satisfied with the rates established earlier, for tariffs on other classes of goods were adjusted several times.

A number of papermills failed during the middle of the decade, but this was true of many enterprises, owing to the Panic of 1837.

By 1840, the papermaking industry seems to have been enjoying reasonable prosperity. The census that year reported 426 operating mills in 20 States and the District of Columbia, with an annual product value of \$5,641,499. Employment was given as 4,726 persons, and the capital investment was estimated at \$4,745,239, or slightly over \$11,000 per mill. No information has been compiled as to the number of mills using papermaking machines then, but it is certain that mechanization was still advancing rapidly, for patent applications for improvements in manufacturing continued to pour in to Government offices. Nearly 90 patents concerning papermaking were granted in the first 40 years of the century.

The 1850 census figures show that papermaking was rapidly becoming more sophisticated. According to the published report, 443 mills were producing at least \$500 worth of paper annually and their capitalization was listed at \$7,260,864, or well over \$16,000 per mill. The product value was fixed at \$10,187,177 per year, and the value of the raw materials used was given as \$5,555,929. There were 3,835 male employees and 2,950 female employees, for a total of 6,785 persons.

Paper was clearly big business by midcentury. Publishing had boomed with the rise in literacy which followed the establishment of free public education, and the population was growing rapidly as immigrants came to America to seek their fortunes. The new levels of prosperity and the wider distribution of wealth which resulted from the Industrial Revolution and America's development of trade in her abundant resources created vast new markets for paper and paper products.

Finally, with the introduction of the first really workable method of producing wood pulp in 1854 by Hugh Burgess, an English immigrant who had developed the process abroad, the last barrier to volume production was removed. The forest replaced the ragpile as the source of paper pulp, and the price (and, unfortunately, the quality) of paper

came down to levels that broadened the market still further.

The census of 1860 reflects some of the changes that were occurring. By then there were 555 mills reported, with capital value amounting to \$14,052,683, or more than \$25,000 per mill. The number of employees was given as 10,911, and the product value now totaled \$21,216,802.

The day of the artisan was at an end, and with it vanished much of the historic charm of papermaking. Still, the change was an important necessity, for America was moving into a period of growth that would make her one of the great powers of the world, and paper was essential to that growth. Newspapers, books, and journals were needed to communicate information. Advertising, too, began to consume quantities of paper in order to stimulate the growth of the Nation's economy. Many other applications of paper—in packaging, decoration, and construction—came into use.

As the Civil War began, papermaking was passing from an ancient and almost change-

less art into an aggressively modern technology, and it carried civilization with it.

NOTES

¹ Lyman Horace Weeks, *History of Papermaking in the United States, 1690-1916* (New York, 1916), p. 42.

² *Ibid.*, p. 49.

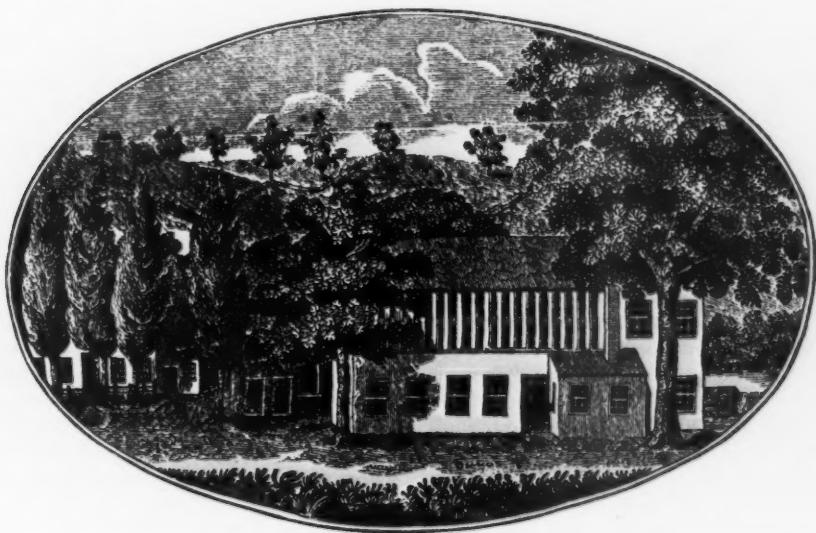
³ *Ibid.*, p. 79.

⁴ *Ibid.*, p. 145.

⁵ *Manufactures of the United States in 1860; Compiled From the Original Paper Returns of the Eighth Census, Under the Direction of the Secretary of the Interior* (Washington, 1865), p. cxxvi.

⁶ Joel Munsell, *Chronology of the Origin and Progress of Paper and Paper-making* (Albany, 1876), p. 88.

Trademarks of the Watertown, Clinton, and Orange County papermills are reproduced from the Harrison Elliott collection in the Rare Book Division, Library of Congress. The Humphreysville trademark is from the History of Seymour, Connecticut by W. C. Sharpe, published in Seymour in 1879. Gilpin's papermills and papermaking machine are shown by courtesy of the Hagley Museum, Wilmington, Del.



The Isaiah Thomas Papermill built at Worcester, Mass., in 1793.

One addresses himself to any discussion involving the mass media nowadays with either a tongue in cheek or—if he happens to be an active participant in the mass media—a foot in his mouth. This past season has provided television, accustomed to the status of whipping boy over the years, with perhaps such totally negative critical response that even the networks are beginning to blush in living color. Before I became aging and set in my ways, I was perhaps one of the most strident, if not articulately vocal, critics of the mass media. In a sense I still am. But

of what are American tastes in this nineteen hundred and sixty-eighth year. I do not believe that we can criticize any of the art forms without a very legitimate self-criticism creeping in. It is a fact that culturally, American artists have not kept pace with their scientific brethren. But it is also a fact that the nature of the times and, indeed, the nature of the audience, has very much dictated, or at least been in part responsible for the lack of creativ-

ity, the lack of ingenuity, the lack of imagination, and certainly the lack of courage. Drama—be it fiction or motion picture—has traditionally been a vehicle of social criticism.

The Challenge of the Mass Media to the 20th-Century Writer

by Rod Serling

with age has come at least a modicum of wisdom; and with the passage of years has come a certain restraint and, indeed, a certain perspective. We may blast the mass media with a sense of righteous anger and understandable impatience and predictable condescension. But it has reached a point now, I think, that we must not make our analysis of any mass media in this country without taking that logical step further and making an assessment of it—not as an isolated American phenomenon to be perfunctorily dismissed—but rather, as very much an integral part of the American scene and very much reflective

together timely, particularly during this day and age. There is much to criticize: diverse and demanding collections of human anguish that literally scream out for a comment; injustices that so diminish the human condition that one wonders where in the name of God is that school of literary protest that might move and sway public opinion—as Ibsen did, as Harriet Beecher Stowe did, as Clifford Odets did, and as Arthur Miller did. The novel of protest, unfortunately, has found a limited readership.

The play with a comment—this has given way to *Auntie Mame* and *Hello, Dolly* and any show that can guarantee some delightful choreography without making pressing demands on the conscience of its audience. And in the mass media, the writing for television most clearly reflects what is the escapist mood of the American public. When the sessions of the Foreign Relations Committee were televised during the afternoon, and when literally the survival of a nation and a world was very much on the line in the discussion of Vietnam, the networks were besieged by calls from irate housewives who missed *As the World Turns* and *I Love Lucy*. I must admit to a sense of dismay, a feeling of concern, a lead-heavy weight in my gut, when I contemplate a society which makes a daily idol out of "business as usual" while a goodly section of the earth dies of starvation, bleeds to death in battles, crawls—chained—in dictatorial bondage; while we flock to *Mary Poppins* and the coliseum for the Rams and the fair at Montreal—and we shunt reality as if it were a plague.

Now this consecrated pleasure seeking must obviously have as its result a responding level of entertainment. And if that level is low, chastising the media may assuage consciences and scratch our intellectual backs, but it does not address itself to the real problem. And that is, people get what they pay for, what they seek, what they find satisfying. And if, indeed, they prefer soap opera to a slice of the times, let us examine our own insensitivities, rather than constantly whip a somewhat dying steed. We are the ones who rode that horse to death.

I can give you a good working example of this phenomenon of national hedonism as it is mirrored in our mass media. Take a show like *Hogan's Heroes*. Now here you have a weekly mirth-filled half hour that shows us what kind of a swinging ball could have been had in a Nazi POW camp. There is a slight deviation in the norm in that there are good guys, certainly; but there are no "bad guys"—at least not in the sense that we used to recognize our enemies in Warner Brothers' pictures. The Japanese had buck teeth, myopic eyes, lusted after occidental women, and tortured nuns. And the Nazis, of course,

were walking hymns of hate, unregenerative, and all looking like Erich Von Stroheim. Through the good offices of *Hogan's Heroes*, however, we meet the new postwar version of the wartime Nazi. He's a big, bumbling fat-head whose crime is stupidity, but nothing more. He's kind of a lovable, affable, benign Hermann Goering. Now this may appeal to some students of laughter who refuse to allow history to get in the way of their laughter. But what it does to history is to distort; what it does to a recollection of horror that is an ugly matter of record is a distortion that is inexcusable. Satire is one thing. It bleeds while it evokes laughter. But a rank diminishment of what was once an era of appalling human suffering is in no way proper material for comedy. Who knows—next season we may be exposed to a pattern of this kind of thing. We may be viewing *The Merry Men of Auschwitz* or Milton Berle in a new musical version of *The Death March on Bataan* or as a single-shot spectacular *The Wit and Wisdom of Adolf Hitler*. It's really quite incredible that in the past 20 years there has yet to be an antiwar play that might be a 1960's equivalent of *Bury the Dead* or a book that might eloquently cry out for peace, as did Eric Maria Remarque's *All Quiet on the Western Front* of the 1930's, or a television show or a book or a play commentative on the misery that is extant outside of our windows.

This lecture was given by television writer and producer Rod Serling at the Library of Congress on January 15, 1968, under the auspices of the Gertrude Clarke Whittall Poetry and Literature Fund. After serving overseas in World War II as an Army paratrooper and graduating from Antioch College in 1950, Mr. Serling became a staff scriptwriter for Cincinnati radio and television stations. He also wrote television plays on a freelance basis, among them "Patterns," produced on NBC in 1955; "The Rack," produced on ABC in 1955; and "Requiem for a Heavyweight," which inaugurated the Playhouse 90 series on CBS in 1956. Since 1959 he has been writer and producer of the "Twilight Zone" series on CBS. He has received numerous awards for his plays. From 1964 to 1966 he served as president of the National Academy of Television Arts and Sciences.

That misery doesn't go away with our overt and self-conscious dismissal of it from our art forms . . . any more than did the specter of Joseph McCarthy leave us, because there was not a single definitive play or book or piece of fiction written about this demagogic egomaniac from Wisconsin. Ironically, it was television that took his sight, if not his smell, into our living rooms and ultimately washed him out. But a combination of creative fear and public apathy has left us with an ice-cold recollection of a nightmarish time, but with no proper body of literature which makes comment on it.

I do not suggest that mass media must be only a theater of protest or that a viewing or reading public be simply students of politics. I do have the temerity to recommend that any controversy, simply by virtue of having two sides, is preeminently worthy of comment. But I *mean* comment. I mean a point of view. Recently, on NBC, a documentary was presented called *Same Mud, Same Blood*. The motives were most praiseworthy. Essentially it was to show that when white men and black men die together, the imposed social differences of our time are relegated to a less conscious level. Frank McGee, the narrator, kept asking throughout the program what white soldiers thought of their Negro colleagues, and the point was driven home, over and over again, that death is the great equalizer and that exposure to death is a cementer of racial relations. Are they serious? This is like a six-hour thesis on whether or not our flag is red, white, and blue. Of course death equalizes and mutual jeopardy creates bedfellows. Was there ever any doubt of this? But let's see that documentary which shows the Negro veteran coming back to, say, the State of California where, by a two-to-one vote of the citizenry, there is a law in the books known as Proposition 14, which permits any man to refuse property ownership to another man by virtue of his color.

Search, if you will, for some equanimity in this social phenomenon. Search for it—but I doubt if you'll find it—either in California or a few dozen other States where certain citizens must take to the streets because cries in

side of tenements are obviously not heard in high places where their grievances might be answered. Parenthetically here, note if you will how quick we are to deplore violence as a curer of ills. But note how quickly we also dismiss the Negro athlete refusing to represent us in our Olympics. Violent or nonviolent, it seems to make very little difference. Of course, if the Negro is eight feet tall and can belt over 400 or can steal bases like Jimmy Valentine, we might conceivably allow him to put his garbage cans next to ours. We chastise him for his alleged inferiority, but we deny him any equality unless he demonstrates himself to be a superman. And what has been the mass media's contribution to this shattering divisive social problem of race relations? It has been strangely mute. From experience I can tell you that the drama—at least in television—must walk on tiptoe and in agony lest it offend some cereal buyers from Mississippi. Hence, we find in this mass media a kind of ritual track covering in which we attack, quite obliquely, the business of minority problems. The television writer turns his literary guns on certain minority hangups that are allowed. So instead of a Negro, he gives battle against that prejudice visited on American Indians or Alaskan Eskimos or Armenian peasants under the Czar. Yes, all prejudices are alike down at their ugly root. And all prejudice is a universal evil. But you don't conquer intolerance by disguising it, by clothing it in different trappings, by slapping at it with wispy parable. You can show the American Indian being driven out of his free land into a reservation. But an audience can quite properly cluck sympathetically, but deny any complicity in that particular evil. After all, how many of us have ever driven Indians back into reservations? But how many of us have not, in a moment of insanity, selfishness, and innate evil, let an errant thought slip by which holds up to derision our darker neighbors or our oriental neighbors or any of the minority groups? When you invite prejudice out to joust with, you display it in its honest trappings. If it is the deliberate withholding of homes to Negroes by virtue of color—this is the nature of the opponent and this is what you attack and this is the language

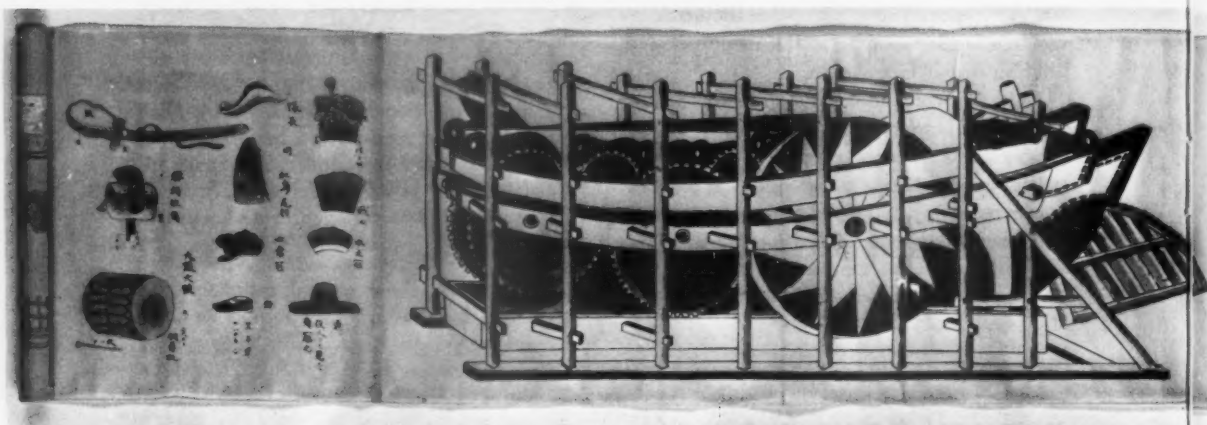
you use and this is the identification that you very clearly and overtly display.

As I said, I am not asking for a prolonged period of national mourning or an exclusive preoccupation with social comment. I am again suggesting that as writer and reader, as creator and viewer, we properly put aside—at least during given hours—our insatiable desire for pleasure, and with some modicum of courage begin to relate to the inequities and anguish of our fellow man.

And this concluding thought, apropos of writers and readers and playwrights and theatergoers and screenplay authors and movie-ticket buyers: despite everything—despite our controversies and despite what is apparent and tragically a sense of divisiveness permeat-

ing our land and despite riots and rebellions that go hand in hand with repressions and brutality, despite all of this—one major and fundamental guarantee of continued and protracted freedom is the unfettered right of the man to write as he sees fit, as his conscience dictates, as his mood indicates, as his cause cries out for. The moment you begin to censor the writer—and history bears this out in the ugliest of fashion—so begins a process of decay in the body politic that ultimately leads to disaster. What begins with a blue pencil—ends with a concentration camp. It has forever been thus. So long as men write what they think, then all the other freedoms may remain intact. It's then that writing becomes a weapon of truth, an act of conscience, an article of faith.

JAPANESE PICTURE SCROLLS OF



by Renata V. Shaw

Within the last year several scrolls and other materials relating mainly to Commodore Matthew C. Perry's expedition to Japan in 1853-54 were transferred to the Prints and Photographs Division from the Manuscript Division, where they had been since their purchase in 1926 from a Minneapolis dealer. It has thus been possible for the first time to study them as pictorial materials. The Prints and Photographs Division was also fortunate in being able to have translations made of the Japanese text appearing with the illustrations. While many questions remain as to the origin of the drawings, the results of this first attempt

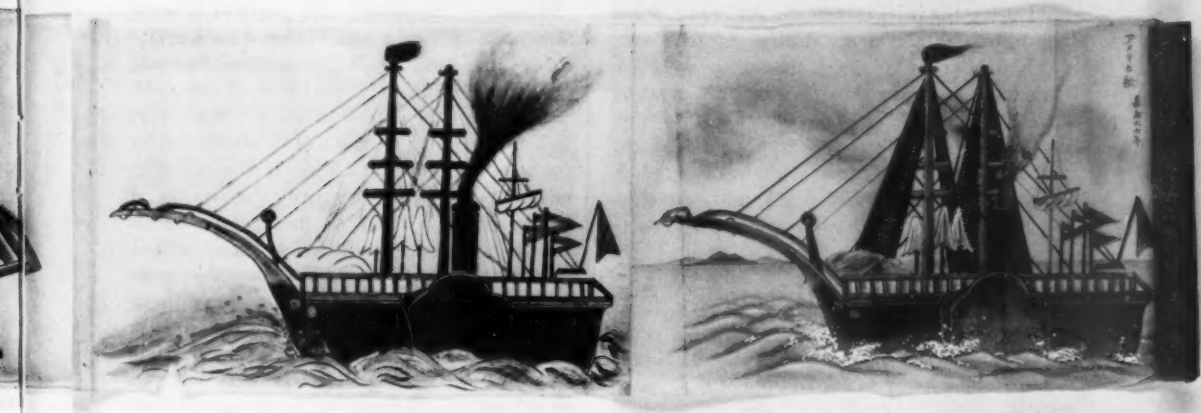
to describe them are presented in this article.

In the middle of the 19th century Japan had been shut off from the Western world for over 200 years. The only exception to this policy of exclusion was a small enclave of Dutch merchants allowed to remain in Nagasaki. The Dutch traders functioned as intermediaries between Japan and the Western world and taught the Japanese the rudiments of Western science and technology. Several nations had tried to approach Japan in order to start trade negotiations, but all foreign ships had been driven off by the Japanese, who were determined not to open their country to foreign powers or revolutionary ideas.

When Commodore Perry in 1853 succeeded in bringing his boats to the forbidden coast and actually stepped on the soil of Japan, the

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THE FIRST AMERICANS IN JAPAN



Commodore Perry's first landing at Kurihama in 1853 was recorded by Japanese observers on scrolls like this, which, typical of oriental writings, reads from right to left.

audacity of his venture created a tremendous upheaval in the country. He had been sent with a letter from President Fillmore, which suggested that ports should be opened for trade between the two countries. The Japanese suspected, however, that the arrival of the United States Navy, albeit with only four ships, meant an attempt to attack and conquer the islands. But the Commodore, who had studied the customs and traditions of the Far East as thoroughly as it was possible at this period, succeeded by firmness, inscrutability, and impressive pomp to break the resistance of the Japanese.

The Emperor of Japan, whose court was still in Kyoto, had lost his sovereignty and become a figurehead. The executive power had been seized by the Tokugawa Shogunate,

which had its seat in Edo, the city today known as Tokyo. This political situation was successfully concealed from foreign observers, who believed that they had to deal with the Emperor as the supreme ruler of the country. The Shogun and his closest advisers kept themselves carefully hidden in Edo. They chose the governor and vice-governor of Uraga as their emissaries to deal with Perry and named them for the occasion Toda, "Lord of Idzu," and Ido, "Lord of Iwami."

The two noblemen were given careful instructions from Edo to try to stall the Americans and discourage them from any hope of meeting the Emperor. But the more evasive the Japanese became, the more pressing became the demands of the Americans, who threatened to take their ships all the way to

Edo harbor if their requests were not granted.

After many discussions between the representatives of Perry and those of the Shogun, July 14, 1853, was finally agreed upon for Commodore Perry's landing and delivery of President Fillmore's letter to the Japanese Emperor. This first meeting was carefully planned and ended in a way which saved the honor of both parties.

During the brief stay of the American ships in July 1853 and again during the four and a half months of 1854 that they were in Japanese waters, the American visitors were under constant close observation by the Japanese. Not only was every move they made reported to the governor of the province, but artists were sent to the harbor to make sketches of the invading barbarians and their boats.

The first approach to the *Susquehanna* from the Shore was that of a boat at early sunrise next morning (July 9th, 1853), apparently containing a corps of artists, who came close to the ship's side, but making no attempt to come on board, busied themselves in taking sketches of the strange vessels.²

The sketches served two purposes. The first was to create a lasting historical record for the archives, and the second was to give accurate information to the Shogun in Edo of the invaders and their military equipment.

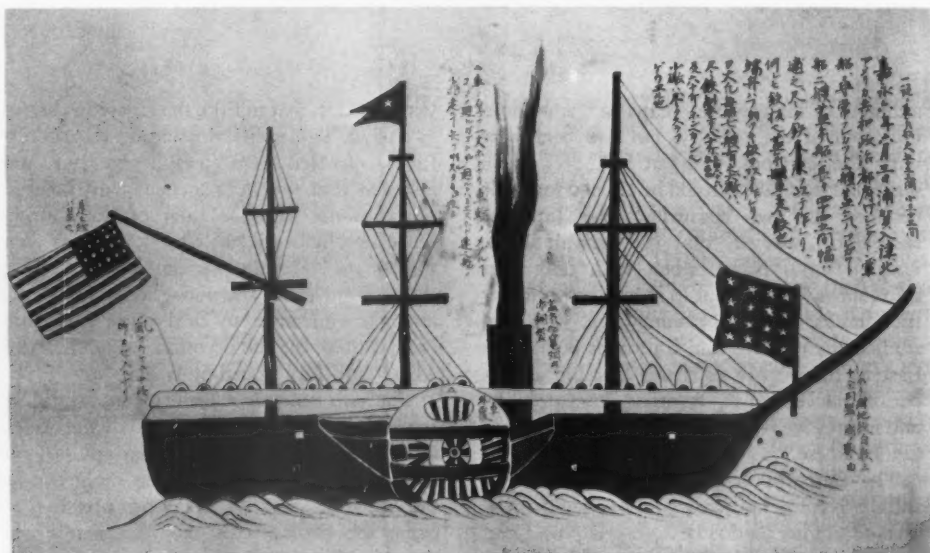
Perry's First Landing

Three of the scrolls and parts of a large sketchbook and of a small printed book relate to the first landing of Commodore Perry at Kurihama in 1853.

The identical choice of subject matter as well as a similar succession of events shown on the scrolls proves that although several artists were commissioned to portray the coming of the barbarians, many of the picture scrolls known today are partially or wholly copied from the first authorized sketches of eyewitnesses.

Only a few of the drawings are signed. It is known that Sadahide, a master of the popular woodcut, was employed by the Shogunate in an official capacity at other times, and he may

The Susquehanna.



therefore also have made sketches of the Perry expedition by official appointment. None of the drawings on the Library's scrolls, however, can definitely be attributed to him.

Susquehanna Scroll

The scroll showing the steamships *Susquehanna* and *Mississippi* bears the following revealing note:

This sketch was done by a new friend of mine, Taguchi Shumpei, who accompanied the Lord of Shimosone to Uraga and saw the ships on the spot; when he asked where the ships came from, he was told in our country's language that the ships carried an envoy sent by the President of America to Edo; Shumpei told this to me yesterday, the 9th, on his return from Uraga.²

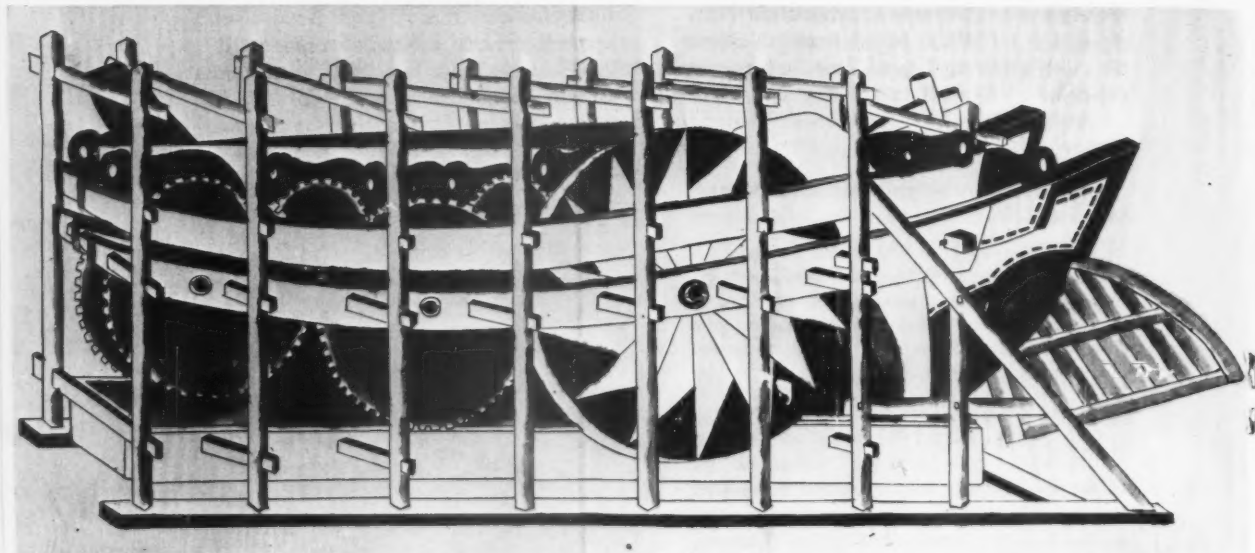
The scroll of the two steamers shows that the draftsman was very much impressed with the black smoke coming out of the chimney, the paddle wheels, and the American ensign flying at the stern with "about 30 white crests on navy blue background, said to be the number of the states." The United States Navy jack at the bow is also properly represented as well as Perry's command pennant on the masthead. The point of the drawing is not photographic accuracy so much as it is an attempt to quickly record the first impression made by the "black ships."

Machinery Scroll

The second scroll begins also with illustrations of two steamers, probably the *Susquehanna* and the *Mississippi*. The picture of the first ship (at right) does not show its construction accurately, but the pennants are gay—white, green, and red—and the rope ladders form an attractive pattern against the masts. Reddish smoke is belching from the smokestack. The total impression of this paddle-wheeler is gay and decorative and shows the hand of a competent painter. The second steamer has obviously been copied from the first and painted by a much less accomplished artist, perhaps an apprentice. The color is flatter and the design altogether less convincing.



Commodore Perry. This portrait is from a printed Japanese book that was acquired with the scrolls.



The paddle wheel from the machinery scroll.

The most interesting part of this scroll, however, is the third panel, which purports to show the paddle wheel and its connected machinery. Intended to be a "technical drawing," it does not really explain the workings of a steam vessel, but it shows us the passionate interest with which the Japanese studied every detail of the black ships.

The fourth panel is devoted to American hats, caps, weapons, and musical instruments. This is one of five versions of these designs in our scrolls, differing only in detail and pointing to their common origin.

Large Scroll of the First Landing

This scroll contains a picture series that might be called "Commodore Perry's First Landing at Kurihama, 1853." It is made up of the following nine scenes: 1) two American marines and two officers; 2) headgear of marines and naval officers; 3) musical instruments used by the Americans; 4) two small surveying boats, one with a canvas roof; 5) steamboat *Susquehanna* with Commodore's

quarters marked; 6) American troops parading at Kurihama with Perry; 7) Japanese defense forces arriving carrying banners; 8) reception hall erected at Kurihama; 9) Kurihama harbor with American boats anchored on the bay.

Another version of these same scenes appears in the large sketchbook, described below, and still another in a scroll in the New York Public Library.³ Thus we can speak of a real iconography of the first landing. All of these scrolls may have been copied almost simultaneously from the government-sponsored original versions, which today are in the Tokyo University Historiographical Institute. There was, of course, a great popular demand for the scrolls. In speculating on the order in which they were produced, we have to consider the skill of the individual draftsman and the speed with which he was forced to finish his copy.

It is obviously more than coincidence that the sequence of the nine scenes in the Library of Congress scroll is the same as that of the New York Public Library scroll. The New

Two American marines and one of the two officers shown on the large scroll.

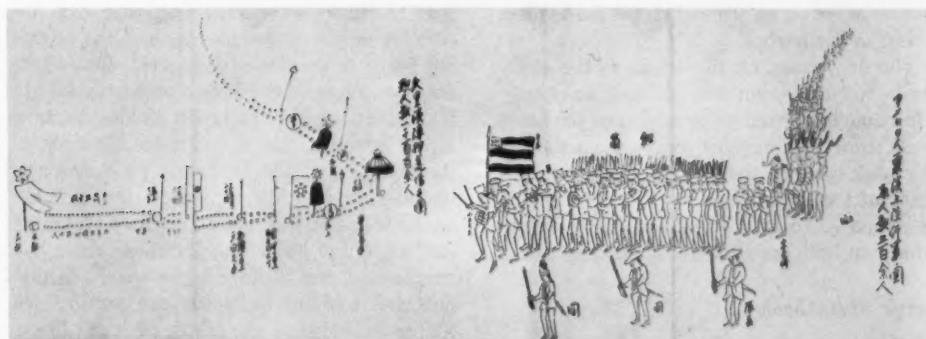
York scroll is superior in execution, and watercolor has been applied to the brush drawing of each scene. The Kurihama harbor picture in that scroll shows correct use of Western perspective and true understanding of the placement of buildings to achieve a three-dimensional effect.

The draftsman of the scroll at the Library of Congress has done his best to follow a more sophisticated model. He has succeeded in the simpler scenes, but in copying the "harbor of Kurihama from a bird's-eye view," he does not quite succeed in mastering the technique of Western perspective and lets his houses and boats follow the contours of the coastline.

The captions on both scrolls are placed in similar positions and the wording is nearly identical. It is amusing to see how the Amer-



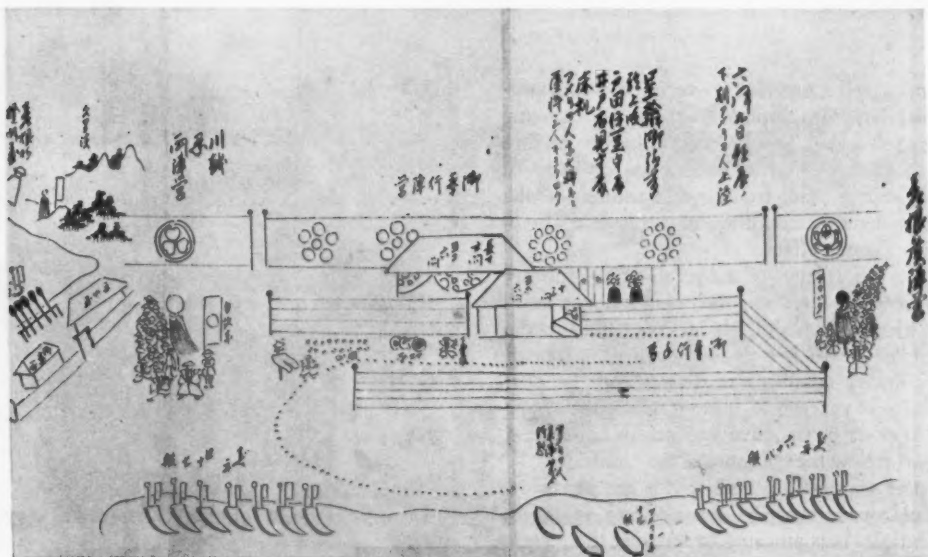
Japanese troops, at the left, and American troops at Kurihama.



ican troops have been drawn with caps, swords, and bayonets clearly shown, whereas the Japanese contingent is shown as a succession of circles instead of heads and bodies. Pennants and banners identify Toda, "Lord of Idzu," and Ido, "Lord of Iwami." The Japanese public, for whom these scrolls were intended, was well enough acquainted with their own lords and their attendants and were not interested in knowing how these men were dressed. It was sufficient to have pen-

nants to mark their places in the procession and to show the respective rank and responsibility of the participants. Unfortunately, the American viewer is unable to fill in the missing details from his imagination.

A prominent feature of the drawing of the reception hall is the large screen in the background that shows the emblems of Japanese negotiators and other officials. The placement of the troops is again indicated without much detail. The drawing on the Library's scroll



The reception hall at Kurihama as depicted on the large scroll.

may be based on an original sketch made from a boat in the harbor.

The first scenes on this scroll, at the right, are in full color, but the last four have only a few touches of red color added to the basic brush drawing. For some reason the artist did not finish coloring them. The scroll in the Library of Congress measures 11 feet 7 inches as compared to the 13 feet 5¼ inches of the other, but both are about 11 inches high.

Large Sketchbook

While not in scroll form today, the drawings pasted in this sketchbook were once part of several scrolls. They are not all by the same hand, nor are they limited to the first landing or even to the Perry expedition, but they depict the first official contacts between Americans and Japanese. The drawings that relate to the landing at Kurihama in July 1853 are described here; the other contents of the sketchbook are mentioned later in connection with the events to which they relate.

After a page of text that unaccountably re-

lates to Perry's second landing, page 2 of the sketchbook shows the floor plan of the "Resting Place of the Defense Forces," located in the boat house of the Ii clan at Kurihama. It is sketched with quick brush strokes, leading to the inference that it was made at or about the time of the 1853 landing. The same page includes thoroughly captioned but quickly executed black and white drawings of American caps and hats. The Japanese artist has emphasized the distinction between officers' hats and soldiers' hats, and the caption describes the eagle on the officer's hat as "like a single-petaled peony or a bird."

A rough sketch of Edo Bay follows on page 3. Its Japanese caption may be translated "Forts of local lords; the number of guns according to an old map; not to be deemed accurate." On the map is traced the route of Perry's second ship, the *Mississippi*, which he had dispatched on a surveying trip in the Bay of Edo to make a show of force. Behind their fortifications on shore the Japanese were no doubt watching every move the Americans made. So many Japanese defense vessels sur-

rounded the *Mississippi* and the smaller surveying boats that they returned to their original anchorage.

On page 4 is a map of the Japanese defenses closer to the city of Edo. The shore was protected by strategically placed forts in the sea, and the map gives distances between the individual forts and the forts and shore. Perry would no doubt have been delighted to have had a copy even of this crude map, for he had arrived on the Japanese coast without accurate maps of the area. The Japanese were reluctant to inform him of the names of the towns he passed, let alone help him navigate the waters.

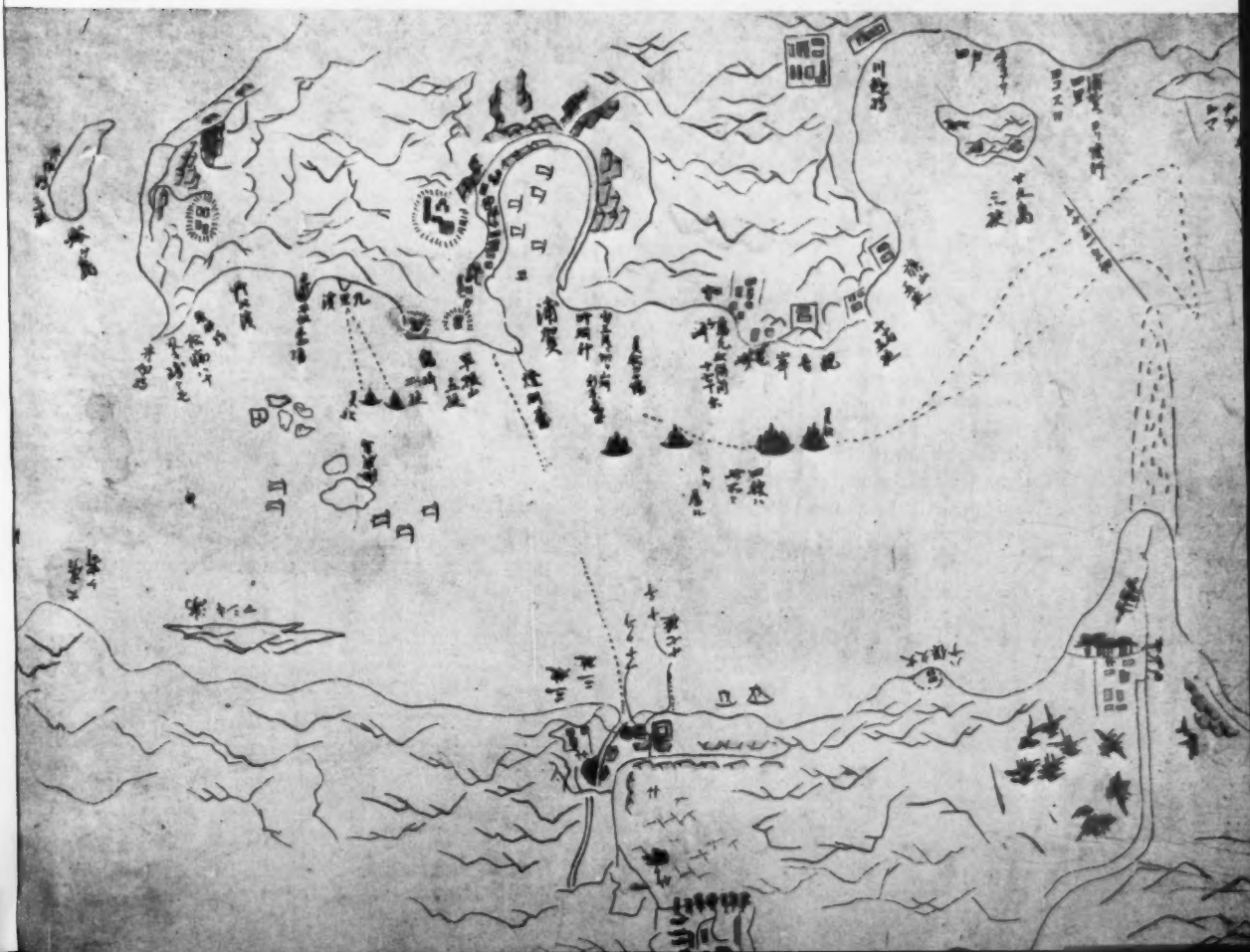
The drawing on page 5, partially map and partially bird's-eye view, shows the scene at Kurihama when Perry came ashore to deliver the President's letter. By the use of cloth screens on either side of the pavilion and the Japanese text, the artist shows that 800 men of the Kawagoe clan were stationed on the

left and 2,000 men under the Lord of Ii on the right. At the shore line is the inscription "400 barbarians land in a drill; even the soldiers carry a pistol each at waist." This view helps to explain the close-up views, appearing in many of the existing scrolls, of the reception hall with the Japanese forces lined up to meet the great Commodore.

The map on page 6 also shows the first landing site of Kurihama with the American boats anchored on the bay and the Japanese defense positions clearly marked.

Included in the sketchbook is what appears to be a complete, though small, scroll depicting Commodore Perry's first landing at Kurihama. It contains the same nine scenes that appear in the other first landing scrolls discussed above, but they were not mounted in the sketchbook in the same order. As this scroll is only 5½ inches high, the paper could easily have been rolled up and the sketches made on the actual scene. On the other hand,

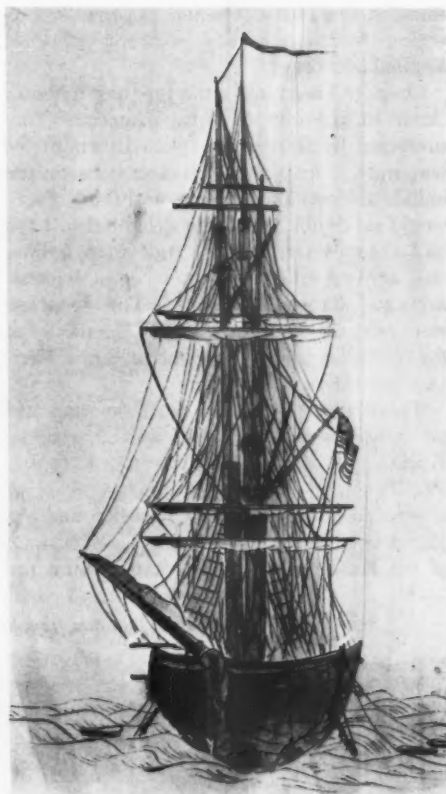
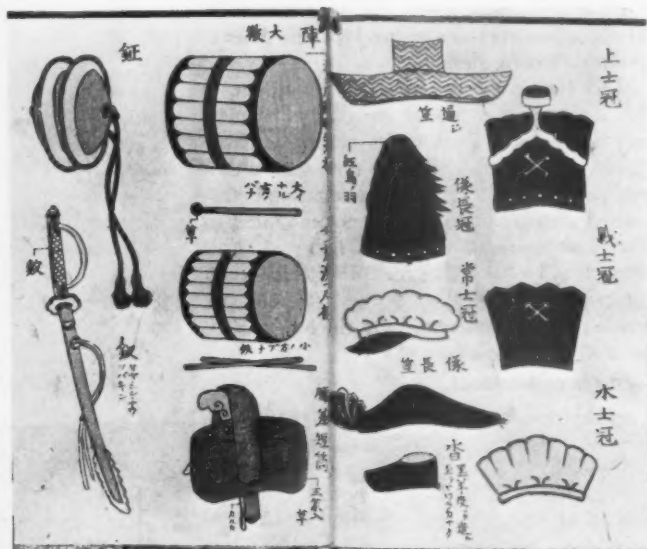
Map of Edo Bay, from page 6 of the large sketchbook.



Opposite page, the Macedonian, firing a salute in honor of Commodore Perry.

Right, the sailboat *Saratoga* on a scroll depicting Perry's return trip to Japan in 1854.

The familiar weapons, musical instruments, and hats as they appeared in the printed volume.



it might have been copied from some of the other versions. It bears evidence of having been done hastily, and the coloring has not been finished.

As pure reportage, however, the small scroll gives a good pictorial account of the momentous impression made by the landing invaders. The physical aspects of the uniforms, swords, and landing cutters with steering chains and anchors naturally evoked the greatest curiosity. The American studying the scroll today is more interested in the pavilion and the distribution of the defense troops around the reception hall in the harbor.

The Scrolls in Printed Form

The Library is fortunate to have acquired

along with the scrolls a small printed book that utilizes the drawings, but in a more finished and detailed form. Entitled *Ikoku Ochiba Kago* (A Basket of Fallen Leaves From Abroad), it was written by Miki Kosai and published by Ingakudo, probably soon after Perry negotiated the treaty with the Japanese. After a discussion of world geography and the position of the Japanese Islands in relation to North America, the author presents a map of that continent and then a map of Edo Bay with the forts of defense and the distances from shore to shore clearly marked. He continues with a list of Japanese defense encampments and the names of local lords assigned to man the fortifications.

Among the illustrations are several that are familiar because of their appearance on

the "first landing" scrolls: woodcuts of two American marines and two officers, the hats and caps, the musical instruments, and the woodcut of the *Susquehanna*, a lively and colorful double-page illustration. A small detail, the head of an eagle that serves as the figurehead of the ship, appears in the woodcut in a form similar to that on the small scroll in the sketchbook.

The Second Landing

The second widely illustrated incident of the Perry story is the "second landing," which took place at Yokohama on March 8, 1854. Commodore Perry had spent the winter in Chinese waters. He decided to return to Japan to force an answer to President Fillmore's letter somewhat earlier than he had planned, before any of the interested European nations could disturb his plans by profiting from his initial friendly contact with the Japanese. Again he encountered much resistance and evasion from representatives of the Shogun, but with the help of his old ruse of moving his fleet closer to Edo, he forced the Japanese into agreeing to a meeting place at Yokohama.

Here on March 8, 1854, Perry came ashore with great ceremony and received a reply to the President's letter. In the days that followed presents were exchanged between the Americans and the Japanese, and negotiations were carried on that led to the signing of a treaty on March 31.

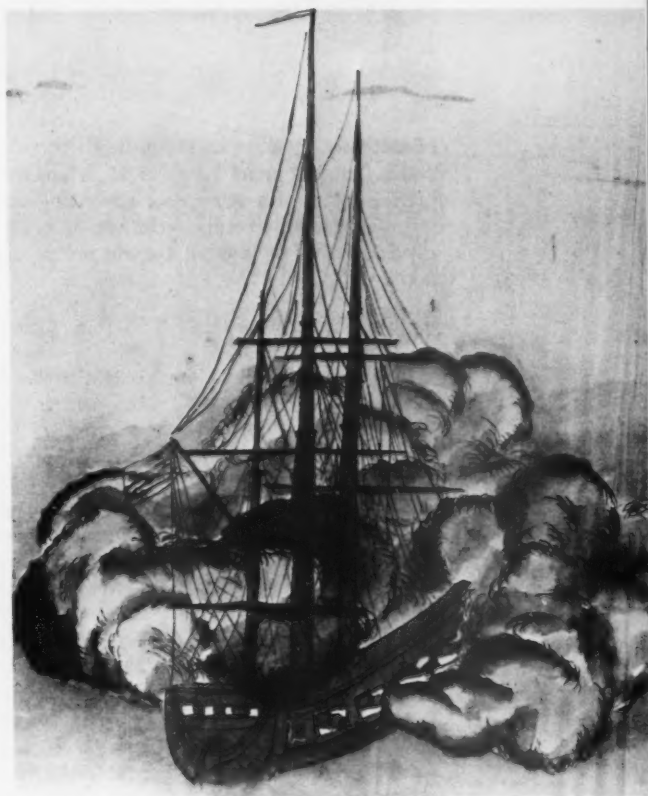
The Lexington, Saratoga, and Macedonian Scroll

The Library's first scroll of the second landing starts with two illustrations of sailboats captioned "Photograph of American Ships." The artist obviously had access to pictures taken by the American official photographer. The proportions of these two boats are more in keeping with the true proportions of sailboats and, except for the American flag and pennants, the coloring is confined to black ink with white highlights. The front view of the *Saratoga*, next on the scroll, may also have

been copied from a photograph, because the foreshortening is very convincing.

The fourth drawing shows the *Macedonian* firing a salute in honor of Commodore Perry. The corvette is half hidden in dramatic clouds of billowing smoke—part of the spectacle carefully planned to impress the waiting Japanese commissioners. The story continues with the landing of 27 launches firing salutes from the guns mounted in their bows. Here again the illustration rises to the level of exciting reportage, with flags waving in the wind and marines loading the guns almost hidden in gray clouds of smoke.

The last four panels of this scroll are not by the same draftsman. They consist of pictures of a section of a vessel's hull, an iron anchor, and a water barrel drawn in a matter-





of-fact way, as if for inclusion in an encyclopedia. The last panel, however, is a charming little vignette of a straw roof protecting one of the American presents to the Emperor. The caption reads, "neither its content nor its use is known."

The American Doll Scroll

The second scroll of the Yokohama landing begins with a puzzling drawing of an American doll labeled, in English, "AN OWNER WANTED." The original sketch, made at the reception hall on March 8, 1854, by an anonymous Japanese artist, is in the Tokyo University Historiographical Institute. As the doll was not listed in the official narrative as a gift for the Emperor, it may have been intended as a gift for a Japanese child.

In his published account Perry told about the Japanese habit of making sketches of everything observed in the American camp:⁴

They [the Japanese] were not contented with merely observing with their eyes, but were constantly taking out their writing materials, their mulberry-bark paper, and their Indian ink and hair

pencils, which they always carried in a pocket within the left breast of their loose robes, and making notes and sketches. The Japanese had all apparently a strong pictorial taste, and looked with great delight upon the engravings and pictures which were shown them, but their own performances appeared exceedingly rude and unartistic. Every man, however, seemed anxious to try his skill at drawing, and they were constantly taking the portraits of the Americans, and sketches of the various articles that appeared curious to them, with a result, which, however satisfactory it might have been to the artist (and it must be conceded they exhibited no little exultation), was far from showing any encouraging advance in art. It should, however, be remarked that the artists were not professional.

Today we do not judge the artistic abilities of these anonymous Japanese artists as severely as the Americans of a hundred years ago did. The scrolls are regarded as a form of lively

Left, the American doll.



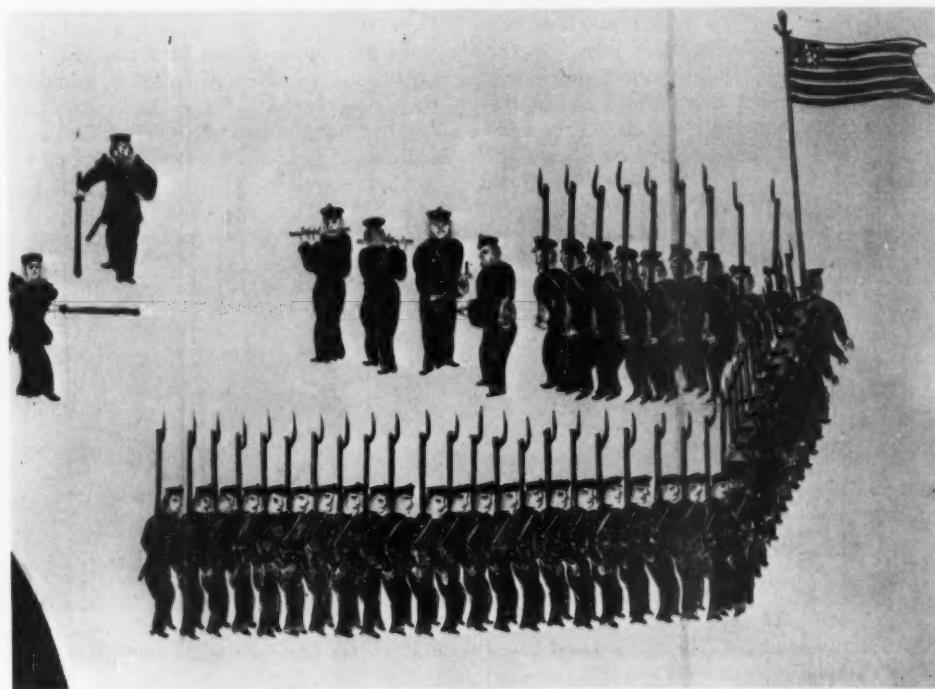
folk art and appreciated as such. How much poorer would our knowledge of the American impact on Japan be without these spontaneous pictorial documents! The choice of subject matter alone gives us an idea of the features which excited the Japanese the most.

The doll scroll continues its story with a picture of the landing boats filled with marines armed with pistols and bayonets. The Commodore's white boat is decorated with a gold star. The artist took obvious delight in retelling the landing story. He spent a great deal of effort in painting the flagship *Powhatan* and decorating its paddle wheel with gold and green ornaments. The steamboat panel is followed by an illustration of marines marching in single file with their rifles and led by four musicians and two officers with huge epaulets. The scroll continues with bust por-

traits of Commodore Perry and Commander Adams. These portraits were a popular theme among the second landing scrolls, and there are several examples in the Library's collection. Double portraits of Commodore Perry and his son, as well as Commander Adams and his son, were also popular. These illustrations sometimes achieved almost photographic likeness, but sometimes they deteriorated into simple views of fearsome-looking hirsute barbarians. This particular scroll includes poorly drawn portraits where no attempt at characterization is evident.

The scroll ends with a jolly illustration of a bearded marine smoking a yellow pipe. A caption in American handwriting and large block letters attempts to show the Japanese a sample of the Americans' language, but it conveys no meaning to us.

Two more panels from the doll scroll: a marine at ease, smoking his pipe, and a column of marines on parade during the negotiations at Yokohama.



This scroll is the work of one artist. It is consistent in style and full of naive wonder at the strange things taking place in Yokohama. It must have once been a favorite souvenir of a visitor to that town.

Locomotive, Tender, and Passenger Car

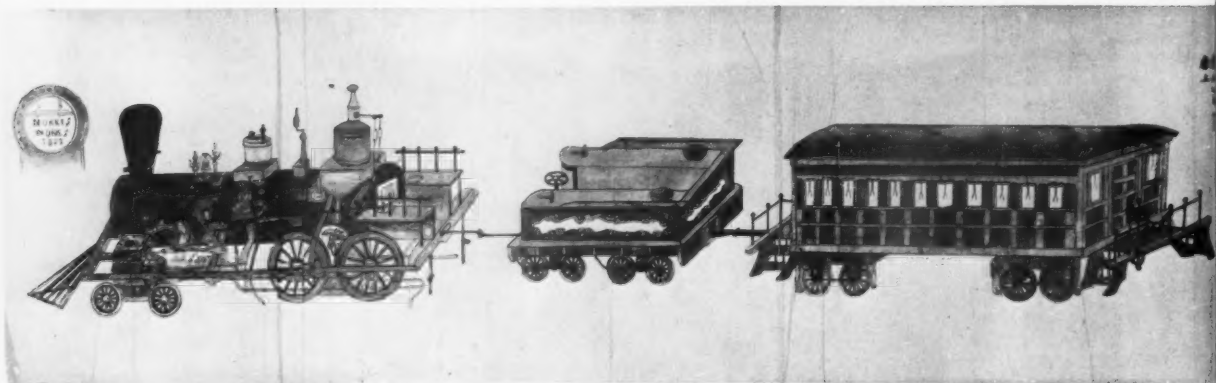
On March 13, 1854, the American presents were carried from the ships and the small ones were laid out in the main hall of the reception center. The gift that excited the greatest curiosity and wonder was a miniature train with its own circular track, which was set up on a piece of level ground.

The delicately painted sketch of the train includes enough details to convince us that the artist had seen the actual gift. As the cars are shown in perspective from above and the side, the artist has added the trade name "NORRIS WORKS 1853" to the edge of the scroll so that the front view will not be missed. The drawing is so competent that it was probably executed by a professional artist. Of all the scrolls under discussion here, it is the closest to being a truly finished illustration. The colors are not necessarily those of the original train, but they create a pleasant composition and add life to the otherwise technical subject.

Small Hand-Painted Book

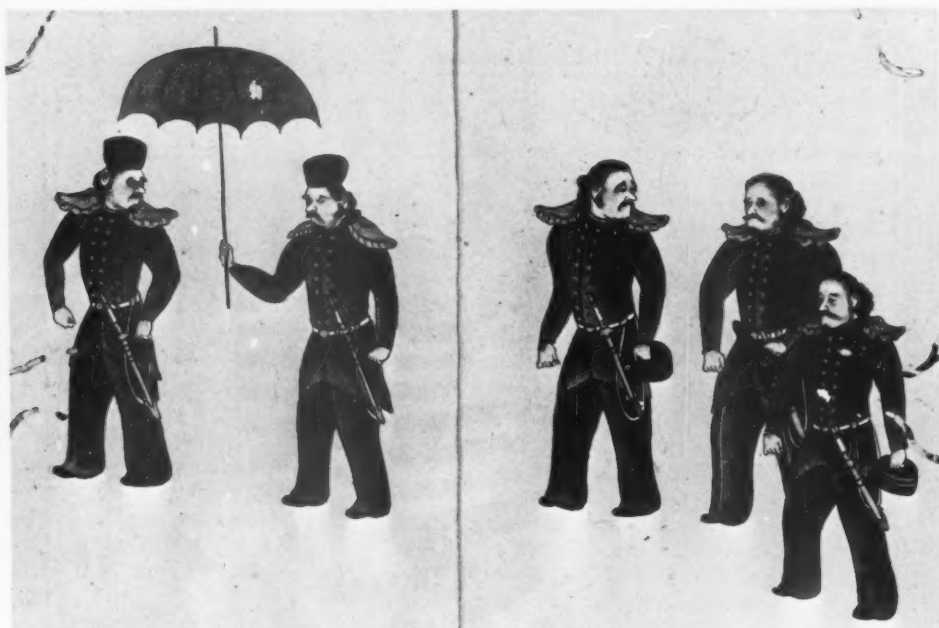
The Library also has a small hand-made booklet, damaged by bookworms, which includes full-color miniature paintings with touches of gold, done in a delicate style with hairline outlines in black ink. Each page is enclosed in a gray painted frame. The illustrations are gay and informal as if intended for a children's book. The first page shows a Navy band complete with drummer boy and young flutist marching to the tune of *The Star-Spangled Banner*. The artist has taken great delight in accurately copying the true colors of the uniforms, the red cock feathers of the officer's hat, the golden epaulets, and the buttons. Space was left for a caption, but the text was not inserted, so that we have to interpret the picture from our knowledge of the second landing.

We know from the published account that the marines and the seamen were drawn up to form an honor guard when Commodore Perry stepped from his barge. A double-page illustration shows some of them in stiff, tight ranks led by two officers. The composition is a diagonal slash across two pages in a nonsymmetrical arrangement. Some shading has been used in the uniforms and a touch of flesh color added on the cheeks, but the background has been left empty.



The train would actually run, and although it was too small for the passengers to get inside, they sat on top of the car and rode merrily around the circular track.





Five American officers as shown in the hand-painted book.

The next double page is devoted to a painting of five American officers, one of them carrying a black umbrella. It shows the same informal Japanese composition in which the figures seem to be arbitrarily arranged in space although the composition maintains a perfect balance. Each hair has been individually painted. Fierce whiskers give the men a determined look. The epaulets, which must have fascinated the artist, are much exaggerated compared to the rest of the uniforms.

The flagship *Powhatan* is shown in such a way that a profile view and an end view can be seen simultaneously. This is a pictorial device that is common in Japanese art and is accepted as a traditional way of seeing objects. The masts of the *Powhatan* cut the frame of the illustration, which is not disturbing to the Japanese artist, who simply extended his drawing as far as his subject demanded. This freedom in design was adopted by Western artists only after a prolonged acquaintance with Japanese prints and their composition.

The booklet ends with an illustration of a minstrel show presented as an entertainment on the *Powhatan* to a group of distinguished Japanese visitors. The actors were American sailors, who had improvised the musical program as a climax to a convivial dinner party. The Japanese were no more prepared to understand this entertainment than the Americans were to judge the fine points of the Japanese Sumo wrestlers, but they entered into the spirit of the performance and were carried away by the lively rhythms.

Large Sketchbook

In the first contacts between the Americans and the Japanese, the intense interest shown by each party toward the other was quite naturally heightened by the fact that each nation knew so little about life in the other. The explanations on the Japanese illustrations that seem naive to us were obviously sincere

and were intended to enlighten the buyer.

The large sketchbook, already discussed in connection with the first landing, contains several drawings relating to the second landing that illustrate this point.

A painting of a red-haired man in a blue frock coat drinking wine bears the following eyewitness description of the Americans: "Their faces were paler than our women, their hair was as red as a palm; their eyes and eyebrows were close and the hollows about the eyes were deep; their noses were tall; they looked so much alike that they might be taken for brothers."

The artist has observed his model well. He has emphasized the foreign details of the suit such as the way the wrinkles are formed around the buttonholes of the coat. As the Japanese fastened their clothing with ties rather than buttons, all buttons were in great demand by them as souvenirs.

Also in the sketchbook is a finely drawn sketch of an American Negro dressed in a parade uniform with gold buttons and epaulets and wearing a sword. That the artist has sketched a paddle boat on the same sheet of paper may indicate that he was preparing a whole picture story on the men of the black ships. This theory is strengthened by a drawing of four marines with muskets and bayonets, which seems to be by the same artist. The color has been carefully applied and every detail is thoroughly observed. The faces are not caricatures and the Western features have been individualized.

In the double portrait of Commander Henry A. Adams and his son in this same sketchbook an attempt has been made to make the portraits true likenesses. At the same time certain traditionally accepted codes have been followed. This explains the pink cheeks of the young man and the ruddy complexion of the father. The noses are large and the eyes slanted; this is the accepted way a Japanese artist drew an American. The portraits are distinguished by having captions written above them in legible English script: "The Son of Adams 18 ys" and "Adams 50 years."

The red-haired American.

Americans in Japan After Commodore Perry

The treaty of Kanagawa, which was the result of Commodore Perry's voyages to Japan, opened two ports on the Japanese coast to American vessels. The port of Shimoda, south of Edo, was the first. The second, Hakodate, on the northern island of Hokkaido, was suggested for its geographical location, because it was convenient to the whalers, who needed a port in which to replenish their supplies.





This picture of Adams and his son from the large sketchbook is more finished than one in the Caroline E. Foote scroll.

"Caroline E. Foote" Scroll

In the winter of 1855 the first American commercial schooner, the *Caroline E. Foote*, arrived in Shimoda on its way to Hakodate to establish a trading post. The Library has a scroll of six scenes inspired by this visit, which aroused the greatest curiosity among the Japanese because of the presence of three American ladies and some children. The scroll begins with a family picture of Mr. and Mrs. Reed with their five-year-old daughter and the wife of the captain, Mrs. Worth.

The drawing is obviously copied from a more competently made scroll. It is of interest to us because it shows the first American women in Japan through the eyes of a Japanese observer. The ladies are wrapped in fringed shawls, and they wear demure bonnets and voluminous skirts to protect them against the cold of the harbor. The child is dressed in

a miniature version of the clothes worn by the grownups.

The scroll then presents a reproduction of one of the well-known portraits of Commodore Perry, for sale at Shimoda according to a contemporary letter: "I send you a Japanese drawing of Commodore Perry and two of his officers done in a high style of art, which I procured at Simoda, and I think will make you laugh."⁵

A portrait of Commander Adams and his son with captions in English is added to this scroll. The full-figure portrait of Mrs. Doty in casual dress is followed by a portrait of her dressed up in special finery for the "Girl's Festival." Her three-tiered skirt and her fancy parasol indicate that she is prepared for a special outing. The facial features are not individualized and thus tell us little about the lady's true physiognomy.

The last panel of the scroll shows a group

of foreigners as they might have been observed on a Shimoda street corner. There are three officers, two marines, and a Chinese gentleman, who may be modeled on Mr. Lo, the assistant to the American interpreter, Samuel Wells Williams. Mr. Lo had made himself very popular among the Japanese by his ability to write suitable verses as mementos on their fans. For this reason his portrait also appears in other drawings of the Americans made in Hakodate.

Large Sketchbook

A year after the visit of the *Caroline E. Foote* to Shimoda, the newly appointed American consul, Townsend Harris, arrived in the port on an American steamer. He was to continue negotiations with the Japanese and to convince them of the wisdom of signing a trade treaty with the United States. The threat of the arrival of the British and French forces finally broke down the resistance of the Shogunate, and a treaty was signed in 1858 opening Japanese ports to American trade.

In the sketchbook referred to earlier are two paintings showing Mr. Harris and officers of the U.S.S. *Mississippi* at an audience in the Goshoin, a conference room in the Edo Castle, after signing the treaty. The paintings are versions of much more detailed pictures in the collections of Tsuneo Tamba and Carl Boehringer, some of which have been published.

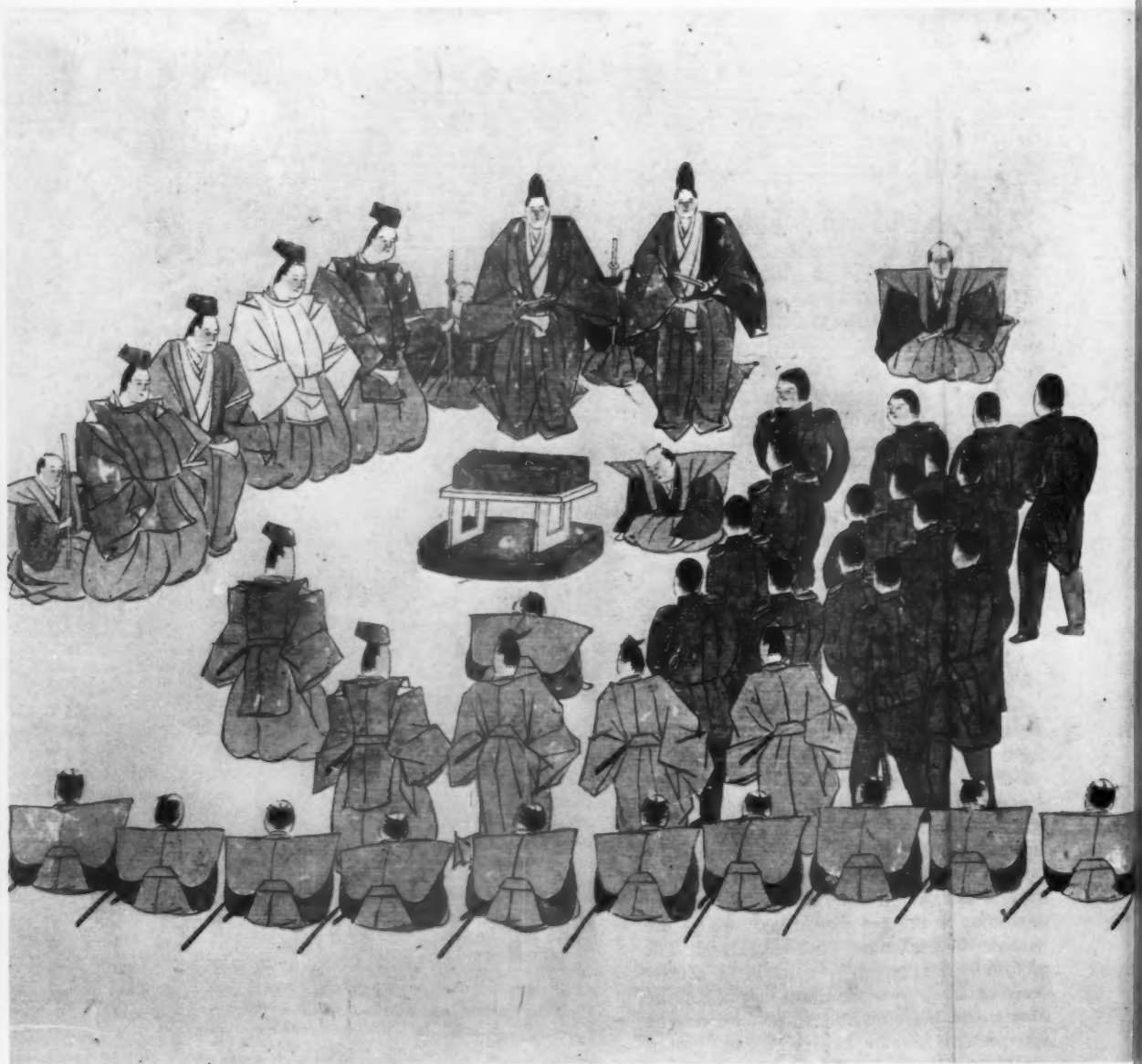
In comparing the Library's sketches to the finished paintings, it becomes apparent that the basic arrangement of the figures is identical. The Japanese court officials wear the prescribed court dress, including a black lacquer headdress and wide pantaloons with a train. In comparison to their colorful appearance, the American naval officers appear somber in their black uniforms. The only break in the monotony is the red diplomatic sash of the Minister-in-Residence, Townsend Harris. The picture is dominated by a mood of courtly ceremonial. Every actor knows his place in the drama and plays his role to perfection. The interpreter is kneeling between the two groups and forms the human link connecting two

Mrs. Doty in her finery.



Opposite: The Susquehanna as depicted in the large scroll of the first landing.

Minister-in-Residence Townsend Harris, identified by a ceremonial sash, in the first of two pictures at an audience in the Goshoin.



different worlds. The picture omits all the details of the walls and floor mats, but the essential character of the scene is preserved.

The second illustration, which depicts the acceptance of the Japanese gifts, continues in the same tone of solemn ceremony. The Japanese nobles are attended by kneeling sword bearers. Minister Harris and two American naval officers are stepping forward to receive a gift of rolls of silk presented on trays. The Library's painting does not show all the details of the more complete version of the painting, although the colors of the court costumes in the two paintings match. They seem to be based on a common source.

The study of these Japanese documentary pictures leads to a fascination with the story behind them. The arrival of the Americans created a turmoil which eventually led to the dissolution of the feudal power of the Shogunate. It also gave rise to a new school of popular art. Pictures describing Americans and foreigners in Japan after the opening of the country are called Yokohama-e. Our scrolls and illustrations fall into this category of popular art. For many years they were not

appreciated by the Japanese public, because they were considered only crude and common popularizations. Today more and more attention is being paid to the Yokohama-e. The Library of Congress is fortunate in having a representative collection of these early pictures which record the first contacts between the United States and Japan.

NOTES

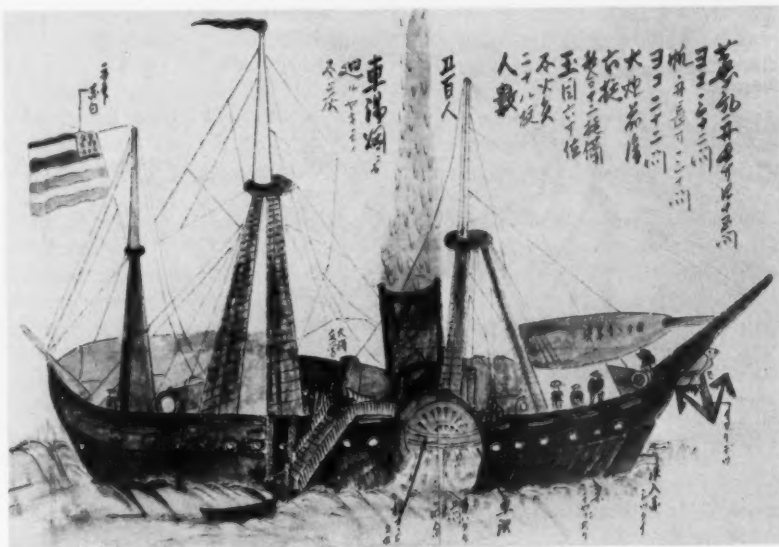
¹ Matthew C. Perry, *Narrative of the Expedition of an American Squadron to the China Seas and Japan, Performed in the Years 1852, 1853 and 1854* (Washington, 1856), vol. 1, p. 237.

² Like the other translations of the text appearing on the scrolls, this one was made by Miss Akiko Murakata, a participant in the doctoral program in American thought and culture conducted jointly by the Smithsonian Institution and the George Washington University.

³ See the reproduction of the New York Public Library scroll on the double-page insert between pages 10 and 11 of Harold A. Mattice's *Perry and Japan* (New York, 1942).

⁴ Vol. 1, p. 358-359.

⁵ George Henry Preble, *The Opening of Japan; a Diary of Discovery in the Far East, 1853-1856* (Norman, 1962), p. 274.



冬椿芽蒔る圖

十月のりえん
 庭をみせ
 蒔りて賣
 もや

間すに
 切もろ
 へれ



押し入れがかり
 りんどのれきういや
 こゝろて

いふ
 ぶつて
 とも

ORIENTALIA

This report describes selected publications received during the calendar year 1967 relating to various areas of the Orient. Especial attention has been given to bibliographies, catalogs, and other publications of a reference nature. In some cases brief appraisals of trends in research and publication are offered. The following members of the Orientalia Division staff compiled the separate reports:

China: K.T. Wu and C. Wang

Korea: Key P. Yang

Japan: Andrew Y. Kuroda and Key K. Kobayashi

Hebraica: Myron Weinstein

Near East: George N. Atiyeh, Abraham Bodurgil, Ibrahim Pourhadi, and George Selim

South Asia: Surinder Nath

Southeast Asia: Abdul Rony

China

As a result of the devastating "Great Proletarian Cultural Revolution" in mainland China, publishing activities there seem to have dropped off precipitately. The flow of monographs from that source has ebbed to a trickle, and numerous serials have suspended or ceased publication. Of special interest among the relatively few receipts are reproductions of about 150 mimeographed handwritten posters issued by Red Guards during

the height of the turbulence, as well as a few leaflets denouncing the so-called "reactionaries." Outside of China, interest in the study of that country continues unabated and is in many places enhanced. This is reflected by the acquisition during the year of many substantial reference works which are indispensable to students of China.

The most important Chinese biographical dictionaries since the publication in 1943-44 of *Eminent Chinese of the Ch'ing Period (1644-1912)*, edited by Arthur W. Hummel, deal with the Republican period (1912-) and the Ming period (1368-1644). The first of four volumes of the *Biographical Dictionary of Republican China*, edited by Howard L. Boorman and published by the Columbia University Press, was received during the past year; it contains 150 sketches of important personages with surnames from Ai to Ch'ü, including people who are no longer living. When completed, this compilation will include about 600 biographies written by nearly 100 listed contributors; individual biographies, however, are not signed. Leading figures of the Republic of China in Taiwan as well as those in the People's Republic of China on the mainland are represented. People in all fields of endeavor, including politics and government, science and industry, business and banking, arts and literature, education and religion, are represented.

Cutting the paper mulberry, a first step in making paper, from a facsimile edition of Jihei Kunisaki's Kamisuki Chōhōki, issued in Tokyo in 1925.

The longest biography in the first volume of the *Biographical Dictionary of Republican China* is that of CHIANG Kai-shek, comprising nearly 30 pages. That of CHOU En-lai has 14 pages; others average two to three pages. Unlike its prototype, *Eminent Chinese of the Ch'ing Period*, this volume limits its use of Chinese characters to names and alternate names at the beginning of each biography. A list of general biographical reference works, with characters, will appear at the end of each volume, and readers must wait for the final volume for detailed information on the sources used in individual biographies. Students of modern China will find this work extremely useful and will look forward to the ensuing volumes.

The Ming Biographical History Project, under the directorship of L. Carrington Goodrich of Columbia University, has been in operation since 1963. Sponsored by the Association of Asian Studies, this project has so far distributed eight issues of "Draft Ming Biographies" containing sketches of approximately 80 celebrated personages of the Ming period. It is worthy of note that among Professor Goodrich's chief associates in this project are Mr. and Mrs. C. Y. Fang—both former employees of the Library of Congress—who contributed greatly to *Eminent Chinese of the Ch'ing Period* more than a quarter of a century ago.

From Japan the Library received probably the most comprehensive biographical dictionary ever published on contemporary Chinese leaders in mainland China, Taiwan, and foreign countries, namely, the 1966 edition of the *Gendai Chūgoku jimmei jiten* (Tokyo, 1966). It is perhaps one of the most frequently consulted biographical sources for Chinese leaders, containing some 12,500 brief biographies of persons in all professions, with a preponderance of Communists. The biographies are arranged according to the Japanese syllabary, with indexes arranged according to the Wade-Giles romanization system and the number of strokes. A table of simplified Chinese characters now used in mainland China and charts of the government of the Republic of China, the government of the People's Republic of

China, and the Chinese Communist Party are appended.

The paucity of biographical material on Communist leaders has been to a considerable extent remedied by two other recent publications. One is *Who's Who in Communist China* in English, edited and published by the Union Research Institute, Hong Kong (1966). In more than 700 pages, it contains some 1,200 biographical sketches of people who are shaping or helping to shape the destiny of Communist China. The sketches range from a few lines for minor functionaries to six and one-half pages for MAO Tse-tung, five pages for CHOU En-lai, two pages for LIN Piao, and a page and a half for LIU Shao-ch'i. There are nine useful appendixes containing rosters of the Communist hierarchy. In the introduction Professor A. Doak Barnett states: "This volume provides, therefore, not only a valuable reference book containing basic information on particular leaders in Communist China but also an important source of material for the study of many broad questions, both historical and contemporary, relating to leadership and politics in China."

Similar to the above but more abbreviated is a German publication by Wolfgang Bartke entitled *Chinaköpfe; Kurzbiographien der Partei und Staatsfunktionäre der Volksrepublik China* (Hanover, 1966). The main part of the book contains more than 450 biographical sketches of prominent figures in Communist China. Dated activities of each individual are listed chronologically. The names of the subjects are romanized according to the Wade-Giles system, with handwritten characters reproduced photographically. The second and third parts are in the form of appendixes, devoted to the organization and rosters of the Communist Party and the government.

Two recently published reference works on Ming history and biography have also been added to the collections. *Ming jên chuan chi tzū liao so yin*, compiled and published by the National Central Library in Taiwan (1965), is a biographical dictionary in two volumes totaling more than 1,600 pages. It lists nearly 10,000 prominent figures who lived in the Ming dynasty, arranged according to the num-

ber of strokes to their names. Each sketch is accompanied by a list of references; dates of birth and death are included when available. A list of nearly 600 titles consulted in the preparation of these biographical notices appears at the beginning of the book. A romanized index and an index of the alternate names of the subjects are also included.

Another useful research aid recently received is a biographical index to noted people of the Ming dynasty whose names appeared in more than 300 Ming local histories held by Japanese libraries. Entitled *Nihon genson Mindai chihōshi denki sakuin kō*, it is compiled by YAMANE Yukio of the Mindaishi Kenkyūshitsu, Tōyō Bunko, assisted by a competent staff. In compiling this index the resources of eight libraries in Japan, which are listed in the preface, were consulted. Nearly 30,000 names are included; in the main body of the work, the names are arranged according to the Wade-Giles system of romanization, followed by Chinese characters. Under each person the following data are given: highest academic degree, if any; place of birth; and source of information.

Professor Yamane, who specializes in the Ming dynasty, was also instrumental in the preparation of two other compilations on that period. *Mindaishi kenkyū bunken mokoroku* (1960) is a classified bibliography of monographs and periodical articles by Chinese and Japanese authors on this segment of Chinese history; and *Nihon genson Mindai chihō shi mokuroku* (1962) is a checklist of some 300 extant Chinese local histories compiled during the Ming dynasty, representing the holdings of 12 libraries in Japan.

A timely reference guide to the "Proletarian Cultural Revolution" launched by MAO Tse-tung in late 1965, entitled *The Great Cultural Revolution in China* and issued by the Asia Research Center in Hong Kong in 1967, contains official documents, major policy pronouncements, press releases, and background information. Most of the materials are selected from *Peking Review*, *Hung ch'i* (Red Flag), and *Jên min jih pao* (People's Daily), official organs of the Chinese Communist Party. A useful glossary of terms commonly used in the

cultural revolution and a chronology of important events between November 1965 and November 1966 are appended. About 130 brief biographies of leading figures who have been purged by the Chinese Communist Party during the cultural revolution are also included.

A comprehensive handbook appeared under the title *I chiu liu ch'i fei ch'ing nien pao* (1967 Yearbook on Chinese Communism, a Summary of the Chinese Communist Situation from 1949 to 1966). Published by the Institute for the Study of Chinese Communist Problems, which also publishes the monthly *Fei ch'ing yen chiu* (Studies in Chinese Communism), it is a massive compilation of nearly 2,000 pages and deals with every conceivable aspect of Communist China, including land, resources, population, general conditions, the cultural revolution, foreign relations, political affairs, Communist party affairs, military affairs, finance and economy, culture and education, the people's livelihood, key personnel in various organizations. It contains documents and statistics and, as an appendix, a chronology of important events in 1966. This compilation is an indispensable tool to students of Communist China.

Another reference guide to Communist China published by the Union Research Institute in Hong Kong in 1965 is entitled *Chung kung chün shih wên chien hui pien* (Source Book on Military Affairs in Communist China). Edited by CHIANG I-shan, the 187 documents included are selected from various Chinese Communist official sources published between 1950 and 1964. They are arranged under such headings as military policies, organization, equipment, education and training, supplies, political activities, and civilian and military relations. It should be noted that materials from *Kung tso t'ung hsün* (Bulletin of Activities), a top-secret document for distribution only to party cadres at regimental level or above, are also included. Twenty-nine issues of the Bulletin itself between January and August 1961 were released by the State Department through the Library of Congress on August 5, 1963. These were translated into English and published by the Hoover Insti-

tution in 1966 under the title *The Politics of the Chinese Red Army: A Translation of the Bulletin of Activities of the People's Liberation Army*.

The Institute of Modern History of the Academia Sinica in Taiwan has during the past few years edited and published a number of important documents pertaining to China's foreign relations which were originally in the archives of the Ministry of Foreign Affairs. Received recently are two compilations of source materials which are of great significance to the study of Chinese diplomacy in the middle of the 19th century.

The first title is *Ssü kuo hsin tang* (1966) in four volumes, containing facsimile reproductions of handwritten copies of petitions and memorials to the throne, correspondence, and memoranda totaling 3,403 items. Two volumes are devoted to Great Britain, one to Czarist Russia, and one to France, the United States, and the "Pacification Office," *Pan li fu chü*, that is, "Office for the Management and Pacification of Foreigners." Of the documents in these four volumes, 41 percent are not included in the monumental official *Ch'ou pan i wu shih mo* (Peiping, 1930), which covers the years 1836-74; 21 percent are included but with slightly different texts; and 38 percent contain identical texts.

The second compilation of documents pertaining to the foreign relations of China is the *Tao-kuang Hsien-fêng liang ch'ao ch'ou pan i wu shih mo pu i* (1966). It contains a total of 708 documents covering the years 1842-61. Of these, 654 are not included in the *Ssü kuo hsin tang* nor in the *Ch'ou pan i wu shih mo*; and 54 differ slightly from documents in these sources.

The supplement to the *Ch'ou pan i wu shih mo* stems from some work done in the early thirties by the late Professor CHIANG T'ing-fu of Tsing Hua University, better known in the United States as T. F. Tsiang, China's Permanent Representative to the United Nations from 1947 to 1962 and Chinese Ambassador to the United States from 1961 to 1965. In the years 1930-32 he devoted one or two days each week to copying from the archives of the Grand Council nearly 2,000

documents which he entrusted to his university library for safekeeping. During 1932-35 when Professor John King Fairbank of Harvard University was writing his doctoral dissertation in Peiping, he consulted these documents and copied many of them and brought them back to Harvard. The present compilation is based on the Fairbank transcription; the whereabouts of the copy left in Tsing Hua is unknown.

Documents in the two compilations are dated and numbered; arranged chronologically, their use is aided by a list arranged according to the nature of the contents. For the second compilation there is a useful chronology listing important events between 1842 and 1862.

In connection with source materials relating to China's foreign relations during the first part of the Ch'ing dynasty, a recently published compilation of documents should be mentioned: *A Documentary Chronicle of Sino-Western Relations (1644-1820)*, compiled, translated, and annotated by Lo-shu Fu (Tucson, 1966). The documents have been excerpted primarily from the *Ta Ch'ing li ch'ao shih lu* (1937) and supplemented by data from other official sources.

The dearth of maps and atlases of the Chinese mainland has been deeply felt by students of Communist China. Authorities there seem to be reluctant to have them circulated to the outside world and to have placed an embargo on their export. Nevertheless a few items have been smuggled out. In 1966 the National War College and the College of Chinese Culture in Taiwan obtained a copy of the atlas *Chung-kuo fên shêng ti t'u*, published in mainland China in 1964. In Taiwan this work was reproduced and made available to the general public. The maps were enlarged to twice the original size and the atlas appeared under a new title, *Kung fei ch'ieh chü hsia ti Chung-kuo ta lu fên shêng ti t'u* (Atlas Showing Individual Provinces of the Chinese Mainland under the Usurping Occupation of the Communist Bandits). It contains 33 maps showing the topography, administrative areas, and communications of the whole country and of the separate provinces and autonomous re-

gions as well as the description which accompanied each map in the original compilation. For each province and autonomous area the description is given under the following headings: general information, topography, climate, agriculture, industry, communications, and important cities.

In addition to reproducing the maps and descriptive material, the Taiwan edition has added a 146-page section of reference material organized under the broad headings administrative areas, industry, agriculture, communication and transportation, and minority groups. The text is interspersed with tables, statistics, and references.

A 44-page bibliography entitled *List of Chinese Dictionaries in All Languages*, compiled and published by the Office of External Research, U.S. Department of State (1967), contains the titles of 412 Chinese dictionaries published in Taiwan, Hong Kong, and the United States, but chiefly in mainland China between 1949 and 1965. Included are dictionaries entirely in Chinese and those from Chinese into other languages and from other languages into Chinese. The list is divided into scientific and technical dictionaries and those concerned with the humanities and social sciences. The entries are arranged alphabetically according to the Wade-Giles system under broad subject headings, with information on imprints. An author index and a corporate author index are also provided. This bibliography may also be used as a guide to the Chinese dictionaries available in a number of U.S. Government Agencies.

Many of the scientific and technical dictionaries and glossaries published in mainland China during the past 18 years have been received by the Library. The Office of Terminology of Natural Sciences¹ (Chung-kuo k'o hsüeh yüan tzü jan k'o hsüeh ming tz'ü pien ting shih) of the Chinese Academy of Sciences in Peking has been one of the major compilers of these dictionaries. In view of the rapid development in science and technology and the increase in scientific terms, some of the dictionaries published earlier by the Science Press, the largest publisher of scientific books in China, have been revised and reissued.

Among those recently received are three English-Chinese glossaries published in Peking: *Ying Han ch'i hsiang hsüeh tz'ü hui* (1965), on meteorology; *Ying Han i ch'uan hsüeh tz'ü hui* (1966), on genetics; and *Ying Han tung wu hsüeh tz'ü hui* (1966), on zoology. In addition to the hundreds of new terms, an index to the initial Chinese characters arranged alphabetically according to the Pinyin system—the official romanization system in mainland China—has been added to some of the recently issued dictionaries.

A notable bibliography on traditional medicine in mainland China was published by the Science Press (Peking, 1965) under the title *Chung yao yen chiu wen hsien chai yao, 1820-1961*. In collaboration with 24 eminent Chinese medical experts, botanists, and scholars, this bibliography was edited by Liu Shou-shan of the Institute of Materia Medica, Chinese Academy of Medical Sciences, Shensi Branch. More than 4,000 references on Chinese herbs, drugs, and other materials used in Chinese medicine, selected from some 390 Chinese, Japanese, and Western serial publications, are included in this 894-page bibliographic guide. The entries are grouped and arranged under initial characters and further subdivided under plants, minerals, cultivation, pharmacognosics, chemistry, pharmacology, toxicology, clinical application, and other pertinent headings. For each entry title, author, name of serial publication, date and volume, pagination, and a short abstract are given. Useful indexes to the scientific terms, the chemical content of the herbs, diseases and symptoms, and the serial publications cited in the bibliography are also provided.

Volumes 1, 2, and 5 of the *Gendai Chūgoku kankei Chūgokugo bunken sōgō mokuroku* (Union Catalogue of Chinese Literature on Modern China) have been recently received by the Library. This long-awaited catalog when completed will be without doubt one of the more important reference works on modern China compiled by Japanese librarians and scholars in recent years. It is being edited and published by the Institute of Asian Economic Affairs, Tokyo, one of the leading research centers on China and other Asian

nations in Japan. The catalog is expected to comprise more than 3,000 pages in eight volumes: volumes 1-3, social sciences; volume 4, general works and natural sciences; volumes 5-6, humanities; volume 7, author index; and volume 8, index to initial characters. The publisher has announced that only 500 sets will be printed and the last volume is scheduled for publication in December 1967.

The catalog contains titles of Chinese books published between 1912 and 1965 held by 22 libraries in Japan, including all the major collections. According to the publisher, about 110,000 catalog cards from the participating libraries have been examined and cards for approximately 36,000 titles have been verified. A staff of more than 100 is involved in the project.

Entries in each volume are arranged in the order of the *On* reading of the first character of the title as romanized according to the Kunreishiki system, used in the National Diet Library. For each entry are given title, author, imprint, collation, and location.

A useful bibliography entitled *Kuo li Chung yang t'u shu kuan ch'i k'an mu lu* (Catalogue of Periodicals in the National Central Library) was compiled and published in 1966 by the National Central Library, Taipei. Intended as a guide to the holdings of the Library's serial publications, the bibliography is divided into two parts. Part 1 is devoted to about 900 serials in Chinese; part 2 lists 1,052 serials in Western languages, mostly in English. Newspapers, monographic serials, yearbooks, and government publications are not included. The majority of the Chinese titles listed were published in Taiwan after 1949.

Entries for part 1 are divided into a number of sections according to *Chung-kuo t'u shu fen lei fa* (A System of Book Classification for Chinese Libraries). Within each section the entries are romanized according to the Wade-Giles system. Entries for part 2 are arranged under the Library of Congress classification. Information for each entry includes title, publisher and place of publication, frequency, beginning date, holdings of the National Central Library, and call number.

The Tōyōgaku Bunken Sentā Renraku

Kyōgikai of Tōyō Bunko in Tokyo has been instrumental in bringing out a number of extremely useful reference tools in Chinese studies, including two union lists. In 1964 it published the *Chūgoku chihō shi rengō mokuroku*, a union catalog of Chinese local histories held by four major libraries in Japan. In the following year it published the *Kanseki sōsho shozai mokuroku*, a union list of Chinese *t'sung shu* held by seven Japanese libraries with the largest Chinese collections: Tōyō Bunko (Oriental Library); Tōkyō Daigaku Tōyō Bunka Kenkyūjo (Institute for Oriental Culture, Tokyo University); Kyōto Daigaku Jimbun Kagaku Kenkyūjo (Research Institute for Humanistic Studies, Kyōto University); Kokuritsu Kokkai Toshokan (National Diet Library); Naikaku Bunko (Cabinet Library); Seikadō Bunko (Seikadō Library); and Tenri Toshokan (Tenri Library). About 1,830 titles are included, compared with 2,797 listed in the *Chung-kuo t'sung shu tsung lu* (Shanghai, *Chung hua shu chū*, 3 vols., 1959-62), a union list of *t'sung shu* held by 41 leading libraries in mainland China. The main body of the list follows a general classified arrangement. For each individual item, the title, compiler, imprint, and location are given. There is a title index arranged according to the characters, in addition to a list of the first characters of the titles arranged according to the new Latin spelling now used in mainland China.

A recent acquisition from mainland China is a catalog of rare books in the Hang-chow University Library in Hangchow, issued under the title *Hang-chou ta hsieh t'u shu kuan shan pên shu mu* (1965). Arranged according to the traditional fourfold classification system of classics, history, philosophy, and belles-lettres, plus a fifth class termed "collectanea," it contains Sung, Yüan, and Ming editions, as well as Ch'ing imprints which bear handwritten annotations by celebrated scholars and works bearing the seals of famous collections in the past. This work lists a total of 1,350 titles, somewhat less than the 1,777 works listed in *A Descriptive Catalog of Rare Chinese Books in the Library of Congress* (1957).

Korea

Of great significance to the Library of Congress is a recent agreement between the Governments of the Republic of Korea and the United States, providing for the exchange of official publications. Concluded after an exchange of notes between representatives of the American Embassy at Seoul and the Korean Ministry of Foreign Affairs, it became effective on September 24, 1966. Under this agreement, the Library of Congress and the Central National Library at Seoul are the designated recipients of the official publications of the other nation.

During recent years there have appeared in Korea a considerable number of bibliographies and indexes. *Han'guk künse taeye kwan-gye munhön piyo* (Guide to Documents on Foreign Relations in Modern Korea), compiled by CHÖN Hae-jong and published by the Tonga Munhwa Yönguso of the Seoul National University in 1966, is a classified and annotated bibliography of documents pertaining to foreign affairs during the Yi dynasty. It also contains biographical information on both Koreans and foreigners who participated in Korean foreign affairs. It is the first fruits of a project conducted with the financial support of the Harvard-Yenching Institute to describe the holdings of the Kyujanggak (Royal Library).

Probably the most comprehensive bibliography pertaining to Korean history as it incorporates earlier bibliographies on the subject is the *Han'guksa yön'gu nonmun ch'ong mong-nok* (Bibliography of Works on Korean History), published by the National Assembly Library in 1967. It lists books and articles written in both Korean and Japanese between 1800 and 1966.

Another useful publication of the National Assembly Library is *Söyangbon Han'guk munhön mongnok* (Bibliography of Korea: Publications in the Western Languages, 1800-1963) published in 1967. This is a reprint of four major bibliographies on Korea that were out of print: *Korea: A Selected Bibliography in Western Languages, 1950-1958*, published by the Library of Congress

in 1950; *Korea: A Selected Bibliography in Western Languages, 1950-1958*, by Soon Hi Lee; *A Selected Bibliography on Korea, 1959-1963*, by Yong Sun Chung; and finally, *Korea: An Annotated Bibliography of Publications in the Russian Language*, published by the Library of Congress in 1950.

Han'guk söji kwangye munhön mokch'a (Bibliography of Bibliographies) was published by the Seoul National University Library in its *Bulletin* in 1966 and also as a separate. It consists of four parts: annotated titles, bibliographies and indexes of Korean publications, titles of works on the history of Korean printing, and names of periodicals which carry bibliographical information.

The Library has also received a Japanese edition of a North Korean publication entitled *Chösen bunkashi* (Cultural History of Korea) translated and issued in two volumes by the Nihon Chösen Kenkyujo in Tokyo in 1966. Originally prepared by the History Institute of the Academy of Social Sciences of North Korea in 1963, the deluxe volumes (28x40 cm.) contain beautiful illustrations in color. The work covers virtually every aspect of Korean cultural history from ancient times to the end of the Yi dynasty.

The Research Institute of Korean Documents of the Academy mentioned above has also prepared an invaluable bibliography. The Library has received the first volume of this four-volume work, called *Chosön kojön haeje* (Annotated Bibliography of Korean Classical Works) and published by Sahoe Kwahagwön Ch'ulp'ansa in Pyongyang in 1965. It lists 175 Korean classical works on geography, maps, medicine, and technology.

During recent years there have been many studies by Japanese and Korean scholars re-appraising the history of Korean-Japanese relations. The Library has received a three-volume compilation of works on Korean cultural influences on Japan from ancient times to the 18th century, written by more than 60 contemporary Japanese scholars. Entitled *Kanrai bunka no kōei* (The Transmission of Korean Culture to Japan), it was compiled by KIM Chōng-ju and published by Kankoku Shiryō Kenkyukai in Tokyo in 1962-63.

The Library also received another work throwing much light on early Korean-Japanese cultural relations. Entitled *Ch'ogi Cho-Il kwangye yŏn'gu* (Studies on Early Korea-Japan Relations), it was written by KIM Sŏk-hyŏng and published by the Sahoe Kwahagwŏn Ch'ulp'ansa in Pyongyang in 1966. It refutes the Japanese contention that the region known as "Mimana" at the southern part of the peninsula was a colony of Japan in the 7th century.

Han'guk inmyŏng taesajŏn (Dictionary of Korean Biography), compiled by Han'guk Inmyŏng Taesajŏn P'yŏnch'ansil and published by the Sin'gu Munhwasa in Seoul in 1967, is a valuable reference work treating Korean historical personalities whose biographies were formerly available only in *Chŏsen jimmei jisho* (Korean Biographical Dictionary) compiled and published by the Chŏsen Sŏtokufu in Seoul in 1937. Although the new dictionary lists 2,000 persons less than the 13,000 Koreans in the *Chŏsen jimmei jisho*, it contains 863 illustrations in a separate section, biographies of 212 foreigners (140 orientals and 72 occidentals) who were connected with Korean history, and a glossary of Korean historical terms. It also contains a list of sources consulted: 440 classical works, 30 contemporary works, and 8 Chinese and 15 Japanese publications.

Biographical information on North Koreans has been hard to obtain. This has been partly remedied by the receipt of two sources: the 1966 edition of *Kankoku Kita Chŏsen jimmei jiten* (South and North Korean Biographical Dictionary), published by the Sekai Seikei Chŏsakai in Tokyo, and *Biographical Data on 492 Prominent North Koreans*, published as *Translations on North Korea*, no. 42, May 9, 1967, by the Joint Publications Research Service, Department of Commerce (J.P.R.S. no. 40950). The former contains accounts of over 150 North Koreans who hold various public positions, and the latter includes North Koreans prominent in both civic and cultural fields. The original text for this translation appeared in the September 1966 issue of a South Korean magazine called *Sedae*.

From a set in the possession of Dr. Eugene

Knez of the Smithsonian Institution, the Library's Photoduplication Service made a microfilm of a complete set of *Zakkō* (Studies on Miscellaneous Subjects) in 12 volumes, written by AYUGAI Fusanoshin and published in Seoul in 1931-38. This is one of the most authoritative studies of Korean philology, history, geography, and customs.

Another item received is *Tripitaka Koreana*, a deluxe edition (29 x 41 cm.) printed on Korean paper in the traditional format from wooden blocks made in the 13th century. The Library received through an exchange agreement the first six of a projected 1,339 volumes from the publisher, Tongguk University in Seoul. The university is the highest-ranking Buddhist educational institution in Korea.

Kungnae haksul mit yŏn'gu tanch'e p'yŏllam (Directory of Academic and Research Institutes in Korea), published by the National Assembly Library in 1966, provides information on the functions, officers, and publications of 98 research institutes, which are mostly affiliated with educational institutions. This directory should be used in conjunction with an earlier compilation entitled *Research Institutes and Researchers of Asian Studies in the Republic of Korea*, published by the Tōyō Bunko in Tokyo in 1963 as Directory no. 3 of the Center for East Asian Cultural Studies.

Finally, the Library received seven recordings of North Korean operas, folk songs, and patriotic songs, including the national anthem, and a recording of the sounds of Korean bells with English narration. Korean bells are noted for their reverberative qualities, the technique of their casting, and their esthetic forms, which are totally different from those of Japan and China.

Japan*

During the past decade or so a distinct trend noted in Japanese library circles is the

*Unless otherwise stated, the publications in this section were issued in Tokyo.

great interest in the compilation of local history materials. Many local libraries have compiled and published catalogs of their holdings in this field. An idea of the magnitude of this interest can be gained from the list, *Kyōdo shiryō mokuroku sōran*, compiled by the Japan Library Association in 1965. It contains 443 titles of catalogs of local history materials, with imprint dates provided for 428; of these 335 are dated since the war, 253 since 1955, and 150 since 1960. To date the Library of Congress has received some 80 of these catalogs. The 1965 list showed that only three out of the 47 Japanese prefectures, Kyoto, Wakayama, and Okinawa, had not yet published catalogs of their local history materials.

Prefectural libraries are now concentrating on the compilation of union catalogs of local history materials. Some 12 such catalogs were published after the war, and 11 of them have been received by the Library of Congress, covering Hokkaido, Saitama, Tokyo, Kanagawa, Toyama, Osaka, Hyogo, Okayama, Hiroshima, Kagawa, and Miyazaki.

The above brief survey indicates that a great deal of interest exists in Japan in preserving local history materials and utilizing them for research. Professor Madoka Kanai of the Historiographical Institute of the University of Tokyo in his paper, "Chihōshi kenkyū shiryō no shozai,"² lists some 325 public libraries, private archives, university collections, and government agencies which maintain collections of local history materials. Among them are not only archives of local communities and of old families within the community, but also many sources of information on the life and civilization of the locality. It should be noted that archives in these local libraries are largely "commoners' archives" (*shomin shiryō*) as distinguished from archives formerly belonging to feudal lords or ancient temples, which the Historiographical Institute of the University of Tokyo is compiling into the *Dai Nihon shiryō* and other series of collections of documents. Some families of the former feudal lords, however, have donated their archives to local libraries. Notable among them are the Maeda Family of the Kaga Clan and the Ikeda Family of the

Okayama Clan, who have turned over the bulk of their archives to the Kanazawa City Library and Okayama University Library respectively. Throughout Japan 328 local historical associations have been formed, of which 267 are issuing journals.³

Among the reference tools recently received are the first two issues of a new quarterly, *Nihon no sankō tosho*. This is a timely list of reference sources compiled from the National Diet Library's weekly, *Nōhon shūhō* (Current Publications), by the Nihon no Sankō Tosho Henshū Inkaï and published by the Japan Library Association. In the two issues received are listed the titles appearing in the *Nōhon shūhō* from April through December 1966. This quarterly serves as a useful supplement to *Nihon no sankō tosho* and its English language edition, *Guide to Japanese Reference Books*,⁴ by the same compiler and publisher.

In anticipation of the Meiji Centennial, the Cabinet Library issued in 1967 *Naikaku Bunko Meiji jidai yōsō tosho bunrui mokuroku* (Classified Catalogue of the Cabinet Library of Foreign-style Books Published in the Meiji Era). The Cabinet Library, which served as the central library of the Japanese Government until the National Diet Library was established, has the largest collection of the Meiji imprints (1868-1912), the earlier of which are now considered to be rare items in Japan. Publication in the early Meiji period was usually done by government agencies which aimed to disseminate knowledge of Western civilization to a nation closed to the outside world for nearly three centuries. Early Meiji imprints were usually issued in the Western format, a departure from the old Japanese format, based on Chinese models. The catalog lists some 11,300 items in 26,700 volumes, plus 1,580 cases, and in 64 rolls. It supplements an earlier two-volume catalog of the Cabinet Library, *Naikaku Bunko kokusho bunrui mokuroku* (1961), which lists the Meiji imprints in the traditional Japanese format.

Sekai genshoku hyakka jiten in 8 volumes, is an up-to-date, modestly priced encyclopedia designed for the general reader. Published by Shogakkan in 1967, the coverage is unusually

comprehensive, but the information given is fairly concise. An outstanding feature of this encyclopedia is the use of color illustrations in the text in addition to color plates.

A noteworthy contribution to the study of early Japanese literature is a work entitled *Jōdaigo jiten* (1967), compiled by Rimpei Maruyama. Jōdaigo, according to Professor Maruyama, was the Japanese language used during the Nara period in the eighth century. Among the early written records of Japan consulted in the compilation of this scholarly work were the *Kojiki*, *Manyōshū*, and *Nihon shoki*. The use of kana and various sounds found in jōdaigo are also discussed in this book.

Relying on Chinese sources from the time of the 1962 earthquake to June 1965, Ajia Kenkyūjo compiled and published in 1965 a 1,200-page work entitled *Chūgoku kōgyō kōjō sōran*, listing some 4,000 factories of over 20 industries in mainland China. The names of the factories are given in Chinese and in English (place names are given in the Pinyin system), grouped by industry and by province. Most entries list the name and location of the factory and add a phrase or two about the products. Alphabetical indexes using the Pinyin system are provided for eight major industrial groupings.

Two very useful references for the identification of Japanese swords were recently received. *Shin shintō taikan* represents the result of over a decade of research by the compiler, Yoshiaki Iimura, who personally examined each sword listed in his book. "Shin shintō" (new new swords) is a term used to cover the swords that were made during the period from 1772 to 1867. Useful for reference purposes are the listings of provinces known for their sword workmanship, the compiler's personal appraisal of swordsmiths for their style and techniques, and the names of leading swordsmiths from 1772 to the present. In English a more comprehensive listing of names is available under the title *Japanese Swordsmiths* (*Nihontō kaji kō*), compiled and published in two volumes by William Meeker Hawley of the Japanese Sword Club of Southern California, Hollywood (1966-67). Some 17,500 names of

swordsmiths from 700 to 1900 are listed as compiled from several major Japanese works. Entries are arranged alphabetically by trade name (in Hepburn romanization). They also include the names in Japanese characters, the province in which each worked, his dates, the value of the swords, and other information. A handy table of Japanese reign years is provided in both works.

Hebraica

The brief flare-up of fighting in the Near East during the summer saw a relatively minor disruption in the flow of publications from Israel. Receipts for the year under review have been high, though of uneven quality. In assessing the acquisitions one notes a moderate number of substantial works in the social sciences, a modest accretion of scientific and technical monographs—several of these in the field of automation—a considerable emphasis on Hebraic studies, a normal complement of belles-lettres with a strong component of poetry, a few works of literary criticism, a number of folklore collections, many reprints and new editions of rabbinic literature, continuing attention to the Jewish communities of Europe decimated in the Second World War, a scattering of titles in philosophy and law, and a few music and art books. Translations from the classics of world literature—some by outstanding literary personalities—continue to arrive. Represented in this year's lists are, among others: Aristophanes, Boccaccio, Erasmus, Molière, Manzoni, Goethe, Heine, Poe, Tolstoi, Rilke, and Kafka, as well as Aristotle and Plato, Leibniz and Pascal, Berkeley and Mill. Not to be neglected, either, are the imposing studies and translations of the Bard of Avon which have followed in the wake of the Shakespeare anniversary year.

The war of June 1967 has spawned, inevitably, a profusion of picture albums, frontline diaries, and tour guides. A volume of a different sort, put out in Tel Aviv shortly before the outbreak of hostilities, is David Ben Gurion's *Pegishot 'im manhigim 'arvuyim* (Talks With Arab Leaders). The book is a largely unadorned—albeit partisan—account of dis-

cussions which took place in the thirties between Jewish and Arab personalities during the period of the British Mandate in Palestine. The record as outlined by Ben Gurion is one of intermittent contacts against a background of suspicion and distrust, with personal initiatives that weakened the established Zionist leadership on the one side and on the other inflated or undermined Arab figures lacking influence but vying for position against their rivals. Among Arab notables who appear are Musa Alami, Shekib Arslan, Ihsan El-Jabri, Auni Abdul Hadi, George Antonius, Ragheb Nashashibi, and Fuad Hamza.

Overtaken by the rush of events in the past months but still of use are Yoram Ben-Porath's *The Arab Labor Force in Israel* (Jerusalem, 1966), a Falk Foundation title; Nissim Bar-Yaacov's *The Israel-Syrian Armistice* (Jerusalem, 1967); *The Economic Conditions of the Arab Minority in Israel*, by Shaul Zarhi and A. Achiezra; and *Me merivah* (Angry Waters; Controversy Over the Jordan River) by Yoram Nimrod. The latter pair, numbers 1 and 2, respectively, of the Arab and Afro-Asian Monograph Series, were issued in Givat Haviva in 1966. Three bilingual Hebrew-Arabic dictionaries—harbingers, one may hope, of greater harmony—are among this year's additions to the collections. They are Judith (Galore) Ophir's *Otsar milim moderniyot 'ivri-arvi* (Jerusalem, 1966); Aviva Schussman's *Milon 'ivri-arvi le-munahim mishpatiyim* (Jerusalem, 1965), a glossary of legal terminology; and *Milon 'ivri-arvi le-munahim hakla'iyim* by Yosef and Nissim Dana (Jerusalem, 1966), an inventory of agricultural terms. The Schussman and Dana glossaries bear the imprint of the Adviser on Arab Affairs of the Israeli Prime Minister's Office. Another work initiated by this office for the general reader, *Perakim betoldot ha-Arvm voha-Islam*, with the added English title, *Studies in the History of the Arabs and Islam* (Tel Aviv, 1967), provides an authoritative introduction to the subject. Among the distinguished contributors of individual chapters are D. H. Baneth, S. D. Goitein, and J. W. Hirschberg, each of whose essays is reprinted for the collection. Mrs. Hava

Lazarus-Yafeh, translator of al-Ghazzālī's autobiographical account in *al-Munqidh min al-dalāl*, entitled in Hebrew *ha-Podeh min ha-te'iyah voha-ta'ut* (Tel Aviv, 1965), is editor. Ibn Khaldūn's introduction to history is also available now in Hebrew in a Mosad Bialik translation prepared by Immanuel Koplewitz and bearing the Hebrew title *Akdamoto le-mada' ha-historyah* (Jerusalem, 1966).

Exploration of the Holy Land continues to engage the interest of the Hebrew reader. Benno Rothenberg's *Tsefunot Negev* (Archaeology in the Negev and the Arabah) is a sumptuous tome published in Tel Aviv in 1967 that calls into question hitherto accepted conclusions regarding settlements and localization of sites, including that of Biblical Ezion-geber. In addition, Rothenberg's researches afford new insights into the techniques of ancient mining and metallurgy. A splendidly illustrated account of the Masada excavations, *Metsadah* (Haifa, 1966), has been brought out by Yigael Yadin. This nontechnical description of the operation and its results is also available in an English edition, *Masada* (New York, 1966), as a Random House imprint. Still another important archeological monograph richly illustrated is Trude (Krakauer) Dothan's *ha-Pelishtim ve-tarbutam ha-homrit* (The Philistines and Their Material Culture), published in Jerusalem in 1967. In the allied field of numismatics, we have acquired Ya'akov Meshorer's *Matbe'ot ha-Yehudim bi-yeme Bayit sheni* (Jewish Coins of the Second Temple period), published in Tel Aviv in 1966.

Atlas Karta li-tekufat Bayit sheni, ha-Mishnah voha-Talmud (Jerusalem, 1966) is the second volume in a series of excellently produced Israeli historical atlases. It has as its English title *Carta's Atlas of the period of the Second Temple, the Mishnah and the Talmud*. The work spans an eventful millennium in Jewish history, 500 B.C.—A.D. 500, and the authors, Michael Avi-Yonah and Samuel Safrai, have sought to go beyond the mere recording of campaigns and boundaries.

The primacy of Jerusalem in ancient Jewish life is pointed up in Samuel Safrai's historical monograph *ha-'Aliyah le-regel bi-yeme*

ha-Bayit ha-sheni (Pilgrimage at the Time of the Second Temple) (Tel Aviv, 1965). As the site of the Temple, the focus of cultic worship and the seat of the Sanhedrin, the city experienced the mass influx of pilgrims three times a year ordained by the Bible. In the opinion of the author the biblical prescriptions (Exodus 23: 17 and 34: 23 and Deuteronomy 16: 16) were not interpreted during the period in question to mean compulsory attendance at the Temple service for every able-bodied adult male at each of the Three Festivals, which was manifestly impossible for the Jews of Palestine, not to mention those of the far-flung diasporas. Nonetheless, it is clear that each of the festivals attracted tens of thousands of pilgrims; and through a careful sifting of the relevant texts, in particular the early rabbinic literature, Safrai is able to elucidate some of the problems involved in the movement and accommodation of such considerable numbers.

In the 1890's the treasures of the Cairo Genizah—a storeroom for discarded books and papers in the Ezra Synagogue of Old Cairo—were removed in bulk from their repository and scattered to libraries and collections throughout Europe and the United States. More than a quarter of a million leaves and fragments were involved; and, through the intervening years, significant finds that have enriched our knowledge in every branch of Jewish literature have been made among these papers. That the yield has not been even greater is due at least in part to the wide and haphazard dispersion of the material and the absence of adequate catalogs. For the Genizah material of documentary nature Shaul Shaked's *A Tentative Bibliography of Geniza Documents*, printed in Paris in 1964 as number 5 of *Études juives*, comes to fill a pressing need. The documents for which Shaked provides an initial control are an important source for medieval social history of the Mediterranean region. Among the Library's recent acquisitions of works published in Jerusalem that are dependent in whole or in part on Genizah material are Shraga Abramson's *Ba-merkazim uva-tefutsot bi-tekufat ha-Ge'onim* (1965), reconstructions of the his-

tory of the gaonate; Mordecai Margalioth's *Sefer ha-razim* (1966), a book of magic from the Talmudic period; and two anthologies of verse, Jefim Schirmann's *Shirim hadashim min ha-Genizah* (1965) and Abraham Meir Habermann's *Ateret renanim* (1967). Dov Jarden's new edition of the poems of Samuel Hanagid, *Divan Shemu'el ha-Nagid* (Jerusalem, 1966), is also based on Genizah fragments to some extent. The prolific Hebrew poet here published was an 11th-century statesman and patron of learning in Moorish Spain.

Major works of Italian-Jewish scholarship have been appearing from Israeli presses. The Library has received two attractive translations of studies by the lamented Umberto Cassuto, renowned mainly for his biblical and Ugaritic researches. One is an edition of his *Dante e Maniello* (Firenze, 1921), issued in Jerusalem in 1965 on the septcentennial of Dante's birth under the title *Danteh ve-'Imanu'el ha-Romi*, and the other is *ha-Yehudim be-Firentse bi-tekufat ha-Renesans* (Jerusalem, 1967), a translation of the prize-winning *Gli Ebrei a Firenze nell'età del Rinascimento* (Firenze, 1918). There has been a revival of interest in the writings of Samuele Davide Luzzatto. Shlomoh Umberto Nahon has reissued on the 100th anniversary of Luzzatto's death *Mavo le-mahazor bene Roma* (Tel Aviv, 1966), a treatise on the Italian rite of the Jewish liturgy. The essay is brought abreast of modern scholarship by the expert contributions of Ernst Daniel Goldschmidt. A bibliography of the editions of this rite by Y. Yosef Cohen rounds out the volume. Nahon is also responsible for a facsimile reprint of the Riva di Trento, 1560 edition of *Masa ge hizayon* (The Burden of the Valley of Vision), by the 13th-century writer Benjamin ben Abraham Anaw. This appeared in Tel Aviv in 1966 with a commemorative inscription. To be noted here, as well, is *'Iturim le-sefer Torah*, edited by Nahon and issued in a numbered edition (Jerusalem, 1966). It is a handsome portfolio of plates depicting a collection of ritual appurtenances of Italian provenience held by the community's synagogue in Jerusalem.

Near East

During the past calendar year, a total of 1,197 Persian acquisitions were received, 750 from the Library's dealer in Tehran, and the rest through the Library's exchange program with the Government of Iran or through private gifts. A notable feature of the acquisitions is the increased number of items in the fields of social and political science. Hitherto these fields had attracted little or no attention on the part of traditionally oriented Iranian scholars.*

Tārikh-i Siyasi-yi Khali-j-i Fārs (1966), by Sadiq Nashat, is a comprehensive study of the history, geographical as well as political, of the Persian Gulf. The book offers a fresh approach to the study of the region, emphasizing the interplay between its maritime situation and international politics, both in the past and in the present.

In the field of natural resources, *Tārikhchah va Matn-i Qarardad-ha-yi Marbut ba naft-i Iran* (1966), published by the National Iranian Oil Company, deals in detail with the history of petroleum exploration in Iran, the terms of oil concessions, the policies followed by the operating companies, and their relations with the Iranian Government since the first concession was given in 1872.

Jughrafiya-yi San'ati-i Iran (1966), by Rabi' Badi'i, is a detailed study of Iran's natural resources, industries, and mines. The author describes the basic economic and social aspects of the various industries. He also pinpoints and analyzes the capabilities of individual industrial regions and the problems which prevent their expansion to full capacity.

Jughrafiya va Jughrafiya-yi Tārikhi-yi Gurgān va Dasht (1966), by Asadullah Mu'ini, represents for Iran a new approach to area studies. The author delineates comprehensively the natural, historical, political, cultural, sociological, and economic features of ancient classic Hyrcania, a region south-east of the Caspian Sea, now known as Gurgan. It has been extensively used as a base of operation against the eastern nomads. The book is

indispensable for any area study of the region and the people, who have played a vital role in the affairs of Iran.

In the field of planning for regional reconstruction, *'Omran-i Mantagha-yi Azerbaijan-i Sharqi va qarbi* (1966), published by the Plan Organization, reports in detail on what has been accomplished and what should be done in the regions of East and West Azerbaijan. This work also describes the social and economic aspects of other regions in Iran which have traditionally been considered the bread basket for the whole country. The problems facing underdeveloped areas, the book asserts, are due to the lack of scientific knowledge and to the paucity of technical cooperation from the more advanced countries.

Among the works relating to social progress and civic action, *Danish va binish dar Rūsta* (1966), by Husain Mir Kazami, deserves mention. The author discusses the need of eliminating illiteracy in Iran and praises the Ministry of Education for training army draftees to serve as teachers. The work explains the Literacy Corps' activities, particularly in the villages and remote areas.

In the years immediately following World War I, many provincial chieftains confronted the central government of Iran with immense domestic problems. The most serious of these was an attempt to rule independently of Tehran. *Mirza Kuchek Khan Sardār-i Jangal* (1966), by Ibrahim Fakhrā'i, discusses the separatist movement led by Kuchek Khan in Gilan, a self-sufficient province in northern Iran. The book is also of special value because it sheds new light on the methods used by the great powers when intervening in Iran's internal affairs. The policies and means followed by Great Britain and the revolutionary regime of the Bolsheviks as they sought the favor of the various factions throughout the country are presented in a scholarly and impartial way.

Works on social statistics and on national and individual incomes are beginning to become more prominent in the Iranian publishing field, although until recently these sub-

*Unless otherwise noted, acquisitions for the Persian collection were published in Tehran.

jects were considered matters of almost sacred privacy. Bahman Humayūn, in his *Dar Āmad-i Milli va yak Sistum-i Hisabdari-yi milli Bra-yi Iran* (1966), handles them tactfully, yet in a most scholarly way. His is the first exhaustive work on national income, private income, financial statistics, economic growth, and human resources. It may be considered an indispensable tool in Iran's long-range development program.

Javani-yi Purranj (1965), by M. H. Saheb-zamani, is the first comprehensive and scientific work dealing with the life of the country's youth from childhood to maturity. The author is the Chief of the Mental Health Department at the Ministry of Public Health and a well-known psychologist whose prolific and scientific analysis of domestic problems has been admired in literary as well as scientific circles throughout the country. Another item by the same author entitled *Ānsu-yi Charaha* (Behind the Masks) and published in 1964, deals with social psychology and mental hygiene, taking examples from Persian literature as a reflection of the real problems that confront present-day Iranian society.

Presenting the history of social and political life in Iran from 1813 to 1834 is *Tārikh-i Ejtima'ī va Siyasi-yi Iran dar dura'i mu'asir* (1966), by Sa'id Nafisi. In this second volume of a projected multivolume work, the author provides a systematic study of the conflicts between Persia and Russia and the factors that have contributed to the ceding of extensive territories to Russia. Persia's domestic problems during that period and its relations with Turkey, Afghanistan, and particularly Great Britain are also adequately treated.

The non-Muslim minorities in Iran have exerted tremendous commercial, social, and political influence in Iranian history. *Tarikh-i du Aqliyat-i Mazhabi* (1966), by Muhammad 'Ali Tajpur, is a well-documented work on two distinct religious minorities, the Jews and the Armenians. The author explains in detail the history, social behavior, and organizations of the Jews, whose relations with Iran go back to the time of the second captivity in the sixth century B.C. The relations of the Armenians with Iran date from 1587.

In the field of political science, *Rahbrān-i Mashrutah* (1966), of which volumes 2-6 have been received, by Ibrahim Safa'i deals with Iran's constitutional movement and gives the biographies of its leaders. The author explains the groundwork for the constitutional movement and the ease with which the system of monarchic absolutism gave way in favor of parliamentary government.

Significant events in the history of Iran are treated in two works recently received. *Az Saljuqah tā Safaviyyah* (1966), by Nasrut al-llah Mashkuti, is a treatise on the political, industrial, cultural, and social conditions of Iran from before the advent of the Seljuq rulers in the 11th century to the beginning of the Safavid dynasty in 1502. The author portrays the administrative system of the foreign conquerors, which remained in operation for more than four centuries (1027-1452), and asserts that had it not been for the ability of their Persian viziers the foreign rulers would not have been able to maintain the political unity of the empire. The book should serve as a background study for the formation of the Ottoman Empire in Anatolia.

Asnād va Namaha-yi Tārikhi-yi dura'i Safaviyyah (1965), by D. Sabitiyan, deals with the distinctive character, style, and format of the official correspondence of the Safavid monarchs (1502-1736). This book is useful for studying both the elegant writing of the Persian language and the relative intransigence and sluggish tempo of Persian foreign policies of the time.

In the field of philosophy and theology, Iranian scholars produced two works reflecting the opinions and thoughts of the Moslem Shi'ite sect that are of special interest. *Qassas ya Dastanha-yi Shaguft Angiz-i Qur'an-i Majid* (1965), by Zahidi Gulpayigani, is an exposition of the Qur'an from the point of view of the Shi'ah tradition. The interpretation of religious philosophy presented is characterized by a trait found among most Iranian theologians, who ever since the 17th century have endeavored to create a proper environment for a new Islamic rationalism. The book reveals, however, that the piety of the Shi'ah is still largely influenced by the peculiarities

of his own inwardness and by the force of subjectivity. Scholars will find in this book hitherto unknown or little-known information regarding Shi'ite theology. *Arzish-i Mirās-i Sufiyah* (1966), by 'Abdul Husayn Zarrinkub, is an essay on the Sufi creed and its philosophy. The author gives a detailed analysis of Islamic mysticism and the concept of personality in Sufism as it is understood by the Muslim Sufis.

Finally, in the field of language and linguistics, the Library received a number of dictionaries and encyclopedic works. *Farhang-i 'Ilmi va Fanni* (1966), by Robert Qutaniyan, is an English-Persian scientific dictionary dealing with new vocabularies of physics, mathematics, chemistry, architecture, and meteorology. *Farhang-i Farsi* (1963-64), by Muhammad Mo'in is a comprehensive illustrated Persian encyclopedia in which one finds etymologies for most of the words of the Iranian language, historical information on localities, and biographical sketches of world personalities.

The past calendar year brought an addition of 1,613 titles to the Arabic collection at the Library of Congress. While most of them were acquired for the Library by the American Libraries Book Procurement Center, Cairo, established under the provisions of U.S. Public Law 480, some were acquired by direct purchase from dealers and some through exchange. It is worth noting that there has been prompt and steady exchange with such institutions as Dār al-Kutub, Cairo; the Institut Français d'Études Arabes de Damas; the Académie Arabe de Damas; and Damascus University. The promotion of exchanges between the Library of Congress and many more such institutions, particularly those emerging in the Arab world, will be of mutual benefit.

Kitāb Dā'irat al-Ma'ārif, subtitled *wa-huwa Qāmūs 'Amm li-Kull Fann wa-Maṭlab*, is associated with the Bustānī family. Initiated by Buṭrus al-Bustānī, who published the first six volumes between 1876 and 1883, this Arabic encyclopedia was continued after his death by his son Salim, who was responsible for volumes 7 (1883) and 8 (1884). The sudden death of the son left the undertaking to be

carried out by his two brothers Najīb and Nasīb and their brother-in-law Sulaymān, who published volumes 9 (1887), 10 (1898), and 11 (1900). No further volumes were published, leaving two-thirds of this important work unfinished. Fifty years later, however, a revised edition with the title *Dā'irat al-Ma'ārif* was undertaken by Fu'ād Afrām al-Bustānī, rector of the Lebanese University. His edition calls for the updating and rewriting of the encyclopedia by the best authorities and specialists from East and West. Since the first volume appeared in 1956 one volume has been published regularly every two years. The volumes are nicely printed on good paper, strongly bound, and well illustrated and each contains approximately 500 pages with 3 columns to a page. That the six volumes published have not finished covering the letter *alif*, the first letter of the Arabic alphabet, indicates how large the completed work will be. Volume 6 (1966) contains 950 articles and 724 illustrations and maps, to which 34 specialists contributed.

One of the most notable contributions of recent times to Arabic studies is the reprinting of Arabic classics long out of print. These are basic scholarly works edited by European Arabists in the 19th century. Among the publishers undertaking this project is the al-Muthannā Library of Baghdad, which has so far republished by photo-offset process 62 such classics. These titles are among those recently received: the 1835 Būlāq edition of *Alf Laylah wa Laylah* (A Thousand and One Nights); the 1857 De Slane edition of al-Bakrī's *al-Mughrib fī Dhikr Bilād Afriqiyah wa-al-Maghrib*, a classical description of North Africa; the 1861 Dieterici edition of *Diwān al-Mutanabbī*, by the man considered the greatest of Arab poets; the 1898 Būlāq edition of Sibawayh's *Kitāb* (literally, "The Book") on Arabic grammar, written in the eighth century and commented upon by al-Sīrāfi in the 10th century; and the 1921 Lyall edition of *Diwān al-Mufaḍḍaliyyāt*, an anthology of pre-Islamic and early Islamic Arabic odes by al-Dabbī, to which Ibn al-Anbārī added his commentary.

Acquisitions from the Arab East have al-

ways exceeded in number those from the Arab West, i.e., North Africa. This is due both to the fact that fewer books are produced in North Africa and to the absence of adequate procurement agencies there. However, mention should be made of acquisitions from that area, if only to point out its importance and to indicate the need to establish procedures for more efficient procurement.

From Tunisia the Library acquired Abū al-Qāsim Muḥammad Karrū's study of the Tunisian poet 'Abd al-Razzāq Karabākah, published in 1965, and his compilation of articles on the Tunisian poet al-Shābbī, entitled *Dirāsāt 'an al-Shābbī* (1966). Also acquired were the letters of the same poet compiled by Muḥammad al-Hiliwī under the title *Rasā'il al-Shābbī* (1966) and Ḥasan Ḥusni 'Abd al-Wahhāb's second edition of *Shahīrāt al-Tūnisīyāt* (1966), a biographical study of famous Tunisian women from early Islam to the present.

From Rabat, Morocco, came *al-Lisān al-'Arabī, Majallah Dawriyah lil-Abḥāth al-Lughawīyah wa-Nashāt al-Tarjamah wa-al-Ta'rib fi al-'Ālam al-'Arabī* (The Arab Tongue, a Journal of Linguistic Research, Translation Activity and Arabization in the Arab World), published by the Arab League's Permanent Bureau of Arabisation. The fourth issue (August 1966) is larger than its predecessors. The journal fills a long-existing gap in Arabic linguistic studies. Its 4,000 copies are distributed gratis.

About 700 Turkish books were received from the Library's Istanbul dealer during the period under survey. As usual, they deal chiefly with such topics as the political thought prevailing in the country before and after the beginning of republican rule (1923), linguistics, bibliographies, and memoirs.

Bülent Ecevit, secretary general of the Republican People's Party—the leading opposition body headed by İnönü—is the author of *Ortanın Solu* (Left of Center) published in Istanbul in 1966. It discusses at some length the political platform announced by the party's leader on July 29, 1965, in an exclusive statement to the Istanbul daily *Milliyet* on the eve of the elections held on October 10, 1965.

Ecevit, educated at the American Robert College in Istanbul and a journalist by profession, outlines his party's position and responsibilities in the creation and implementation of a social democratic system, gives the causes of the party's defeat in the last elections, and urges that it should approach the masses.

The seven years since the army coup of May 1960 in Turkey are characterized mainly by the sudden growth of leftist groups and publications at an unprecedented rate. The School of Political Sciences of the University of Ankara published in 1967 Mete Tunçay's book entitled *Türkiye'de Sol Akımlar, 1908-1925* (Leftist Trends in Turkey, 1908-1925), presenting in minute detail the origins of socialist thinking and activities in the country. It gives an account, for example, of how the Communist Party of Turkey was founded on October 18, 1920, by orders of Mustafa Kemal, later known as Atatürk, who thus aimed to block the infiltration into Turkey of Russian communism at the same time that Turkey received Soviet assistance in repelling foreign invasion. This interesting survey is accompanied by 20 pages of bibliography and a complete list of the publications sponsored by the School of Political Sciences in Ankara.

A much broader study of the same subject is undertaken by Dr. Fethi Tevetoğlu in his *Türkiye'de Sosyalist ve Komünist Faaliyetler* (Socialist and Communist Activities in Turkey), published in Ankara in 1967. The author, well-known for his writings on the dangers of communism, exposes Turkish Communists and their operations from 1910 to 1960 both in and outside Turkey. The appendixes include a bibliography, index, and list of proleftist Turkish newspapers and periodicals.

One of the major reforms introduced by Atatürk, the founder and first President of modern Turkey, was the adoption in 1928 of the Latin alphabet, replacing the Arabic script. This was followed in the early 1930's by conventions attended by both Turkish and foreign linguists and aimed at simplifying and purifying the Turkish language. Efforts in that direction are still going on under the guidance of Türk Dil Kurumu (Turkish Lin-

guistic Association), established by Atatürk in 1932. Two of its publications issued in Ankara have been received recently. *Dilde Özleşmenin Sınırı ne Olmalıdır?* (What Should Be the Limit in Language Purification?) is a report published in 1962 covering the first open-session debate sponsored by the association with the participation of the country's leading linguists. An appendix presents views of the discussions as reflected in the Turkish press. *Dilimizin Özleşmesinde Aşırı Davranılmış mıdır?* (Have We Gone too Far in the Purification of our Language?), published in 1963, covers another session, at which the guest speaker was Yakup Kadri Karaosmanoğlu, the only living founding member of the association.

1928-1965 Yılları Arasında Türkiye'de Basılmış Bibliyografyaların Bibliyografyası (A Bibliography of Bibliographies Published in Turkey Between 1928 and 1965) was prepared by Filiz Başbuğoğlu, Lamia Acar, and Necdet Ok, specialists at the Turkish National Library in Ankara, where this work was printed in 1966. Adnan Ötügen, a counselor of the Ministry of National Education and formerly Librarian of the National Library, wrote the foreword. This UNESCO-subsidized survey presents 482 annotated bibliographies, including book dealers' catalogs. The entries are arranged in accordance with the Dewey Decimal classification system. At the end of this 250-page book two lists are given, one of authors and the other of titles.

The National Library of Turkey put out in 1967 *Tiyatro Bibliyografyası, 1859-1928* (A Bibliography of the Theater, 1859-1928), prepared by Türkân Poyraz and Nurnisa Tuğrul. This work, together with one that appeared in 1961 covering the period 1928-59, will provide the searcher with a full guide to the Turkish theater dating back to the first Turkish play, a comedy called *Şair'in evlenmesi* (The Marriage of the Poet), by İbrahim Şinasi. This bibliography consists of six parts; i.e., printed plays, operas and operettas, serialized plays, books on the theater, articles, and plays in manuscript form. A useful feature is the indication of what libraries hold each item. In conducting their survey the bibliographers

combed practically every library in Ankara and Istanbul. This 300-page work also contains a listing of playwrights, editors, translators, and titles.

A book of value to Western scholars in general and to American students of Turkish history in particular, especially those interested in the Tanzimat and its consequences, is Şerif Arif Mardin's *Jön Türklerin siyaset fikirleri, 1895-1908* (The Political Thinking of the Young Turks, 1895-1908), published in Ankara in 1964. It analyzes the sociological and political ideas of the members of the Party of Union and Progress between 1895 and 1908, the year the constitutional monarchy was proclaimed, as they were reflected in newspapers and periodicals of the day that are currently held in the British Museum, the Bibliothèque Nationale in Paris, the Bibliothèque Publique et Universitaire in Geneva, the Hoover Institute Library at Stanford University, the Harvard University Library, the Turkish National Library, the Library of the Turkish Grand National Assembly, Turkish University Libraries, and the Robert College Library in Istanbul. The bibliography includes a listing of works by the Young Turks themselves as well as a table of their periodicals that appeared in various European cities.

Another book on the same period is entitled *Tanzimaté Devrinin Büyük ve Unutulmaz Devlet Adamları* (The Great and Unforgettable Statesmen of the Tanzimat Period), published in Ankara in 1964. It was written by Vedat Onur who, in a vivid style, presents accounts of such eminent Ottoman Grand Viziers as Mustafa Reşid Paşa, Mehmed Emin Âli Paşa, Keçecizade Fuad Paşa and Ahmed Vefik Paşa, together with a survey of events during the tenure of each. The author also provides a glossary of Arabic and Persian phrases commonly used in Ottoman official and diplomatic language.

Nearly 30 years after Atatürk's death, books on the founder and first President of the Republic of Turkey continue to be given top priority by publishers. The Turkish Historical Association, Türk Tarih Kurumu, published in Ankara in 1966 the first of a projected 2-volume work written by Mazhar Müfit Kansu

under the title *Erzurum'dan Ölümüne Kadar Atatürkle Beraber* (With Atatürk From Erzurum Until His Death). The author joined Mustafa Kemal in Erzurum in 1919 when he was Governor of Bitlis in Eastern Anatolia, at about the time Kemal was busy organizing the liberation campaign that freed the country of foreign invaders three years later. The present volume constitutes a valuable source as a detailed, documented, and eyewitness account of the initial phase (July 1919–April 1920) of Turkey's War of Independence.

The Hayat publishing firm of Istanbul issued a beautiful album in 1964 called *Fotoğraflarla Atatürk* (Atatürk in Pictures), covering the period from his birth in 1881 to the proclamation of the Republic of Turkey in October 1923. A second album is reported to be under preparation to cover the period up to his death in November 1938.

For the first time in nearly a decade there was a sharp decline in receipts of Armenian materials during the calendar year under survey. Totalling less than 200, they were acquired mainly from Soviet Armenia. The three sample items reported below were selected from those in varied fields of study, such as education, science, lexicography, manuscripts, music, and law.

The Academy of Sciences of the Armenian SSR published in Yerevan in 1966 a bibliography of its publications, *Haykakan SSR Gitootiunneri Akademiayi Hratarakootiunneri Matenagitootiun*, compiled by A. A. Grigorian. The work covers the years 1962 and 1963 and supplements publications for the periods 1936–56 and 1957–61. Scientific works in the Armenian language appear with their titles also written in Russian, whereas Russian publications are noted only with the Armenian translation of their titles. The book contains a total of 396 annotated entries listed under various scientific branches. Authors are given in alphabetical order both in Armenian and Russian.

The Institute of Manuscripts in Yerevan published in that city in 1966 *Mijnadarian Hayastani Barharanagrakan Hooshardzanerē* (Lexicographic Monuments of Medieval Armenia) prepared by Haik Mesropi

Amalian, describing and sometimes analyzing the first 25 dictionaries, all in manuscript form, that appeared between the fifth and 15th centuries. The author is planning to survey lexicographic works produced from the 16th to the 18th centuries separately. In his present study Amalian also discusses the literary and cultural conditions at the time each of the dictionaries was compiled. His book contains a long and valuable list of bibliographic sources.

The same institute in 1967 published the third and last volume of *XV Dari Hayeren Dzerhagrevi Hishatakaranner* (Records of Armenian Manuscripts of the 15th Century), by L. S. Khachikian. The author has copied the calligraphers' notes appearing at the end of 814 manuscripts, giving the names of the calligrapher and the place and date where the manuscript was penned, as well as the names of the rulers and patriarchs of the day. Each entry mentions the catalog number of the manuscript in question and the library holding it. This 700-page study devotes 150 pages to a listing of personal names mentioned in the text and covers the last 20 years of the 15th century. Volume 1 (1400–50) appeared in 1955 and volume 2 (1451–80) in 1958.

South Asia

Several important catalogs of manuscripts appeared in India in 1966. The Adyar Library and Research Center, Madras, published volume 10 of *The Descriptive Catalogue of Sanskrit Manuscripts*. Compiled by V. Krishnamacharya, the volume lists 978 manuscripts on the philosophical systems known as Visistadvaita, Dvaita, Suddhadvaita, Saivasiddhanta, Virasaiva, Anubhavadvaita, and Pratyabhijnadvaita. The manuscripts are described in tabular form with each entry transliterated in Roman script in accordance with the scheme accepted by the International Congress of Orientalists. In the appendix details about important and rare works are given. Besides volume 10, the initial volume (1908), volumes 1 (1942), 5 (1951), 6 (1947), and 9 (1952) have already been published.

Although university dissertations are often serious pieces of research and of great importance, little effort has been made in some countries, especially in South Asia, to bring them to the attention of scholars. A beginning in this direction has recently been made in India with the publication of several catalogs of dissertations. The National Council of Educational Research and Training, set up by the Government of India to promote advanced study and research in educational problems and to train educational personnel, has published a list of 2,941 dissertations approved by Indian universities for the master's and doctor's degrees in education under the title *Educational Investigations in Indian Universities, 1931-1961* (New Delhi, 1966).

The Council proposes to bring out in the future separate lists of dissertations for each calendar year and to publish brief synopses of them in another series of volumes.

Of great interest to librarians, scholars, and students is *A Bibliography of Indian Folklore and Related Subjects* (Calcutta, 1967), by Sankar Sen Gupta, which lists about 5,000 titles in the English language. Most of the entries in the bibliography have been briefly annotated.

The traditional strategic importance of South Asia is ever increasing, owing to military, political, and economic events. From several thousand books, periodical articles, and documents on the subject, 750 have been selected for listing and abstracting in *South Asia: A Strategic Survey*, published by the U.S. Department of the Army in Washington in 1966. Several maps and charts have been included in support of the information in the abstracts. The chief areas included in the survey are India, Pakistan, Afghanistan, Nepal, Sikkim, and Bhutan.

The Indian Council for Cultural Relations, New Delhi, has undertaken to reprint, with certain modifications, the 35 select bibliographies on Indian art and culture which appeared in the Council's bimonthly *Cultural News from India*. Ten of them, concerning museology, architecture, sculpture, iconography and bronzes, numismatics, handicrafts, painting, music, the stage, and the dance, have

been recently published as *The Arts*, volume 1 of *Aspects of Indian Culture: Select Bibliographies* (Bombay, 1966), edited by H. S. Patil and R. N. Sar. The entries are briefly annotated, except in the case of self-explanatory titles, and include periodical articles as well as books.

Of value in gaining an objective, detailed, and balanced understanding of the main lines of Indological studies is *Indiaana; a Select List of Reference & Representative Books on All Aspects of Indian Life and Culture* (Calcutta, 1966) by Benoyendra Sengupta. The reference books, learned periodicals, and treatises listed in this bibliography cover the major topics and give an idea of the different phases and facets of Indian life and culture, both current and retrospective. A particularly valuable feature is the listing of learned periodicals with a history of their growth and change.

In view of the prominent position which music has held in the lives of the Bengalis, the study of folk music is essential for gaining a true insight into their culture. The first two volumes of an encyclopedia of Bengali folksongs, the first of its kind, has appeared in Bengali under the title *Bangiya Loka-Sangita Ratnakara* (Calcutta, 1966). The material included, expected to be complete in two more volumes, has been collected by Asutosh Bhattacharyya over the past 30 years.

A Dictionary of Indian History (Calcutta, 1967), published by the University of Calcutta, is a valuable reference work that includes about 3,000 entries dealing with persons, places, institutions, events, and work significant in the history of India from the middle of the sixth millennium B.C. to modern times. A chronologically arranged list of important dates forms the concluding section of the dictionary. The work was jointly sponsored by the University Grants Commission, New Delhi, and the University of Calcutta.

A biographical dictionary of eminent persons of India, chiefly Bengali, belonging to the contemporary age but no longer living, has appeared in the Bengali language under the title *Jibani-Abhidhana* (Calcutta, 1967) by Sudhir Chandra Sarkar.

Compiled by the Research and Reference Division of the Ministry of Information and Broadcasting, Government of India, the 1966 issue of *India: A Reference Annual* provides the latest information available from official and authoritative sources on the following topics: the Indian land and people, national symbols, government, defence, cultural activities, education, scientific research, health, social welfare, "scheduled and backward classes" (i.e., groups of disadvantaged persons who have been given special protection under the Indian Constitution), mass communication, economic structure, planning, community development, agriculture, industry, trade, irrigation and power, transport, communication, labour, and states and union territories.

The 1967 issue of *The Times of India Directory and Yearbook*, just published, is a convenient and prime source of up-to-date information concerning India. The directory also lists the full names, titles, and addresses of important Indian personages and gives biographical data on them.

Southeast Asia

A student of Burmese history will regard *Military Operations in Burma 1890-1892, Letters From J. K. Watson* (Ithaca, 1967) as a primary source of historical data. Edited by the noted British historian B. R. Pearn, it contains most of the letters of a young British Army lieutenant, J. K. Watson, to his father, Maj. Gen. J. N. Watson, expressing his personal and often critical views about various shortcomings of military operations, such as troop movement, management policy, and supply.

Thailand Yearbook, 1966-1967 (Bangkok, 1966) contains 1,730 pages of information relating to such subjects as banking, public health, education, religion, and directories.

Liste des personnalités Lao (1966), published by the Ministry of Foreign Affairs, Kingdom of Laos, contains a list of government officials, with their addresses and telephone numbers.

Do Malaysian territories have a common history? That is a question posed by John

Bastin and Robin W. Winks, the compilers of a recent publication entitled *Malaysia, Selected Historical Readings* (Kuala Lumpur, 1966). From the materials included, selected from both Western and indigenous sources, it is evident that Malaysian territories do not have a common history and that they are only part of a larger Malayo-Indonesian world. The book also presents selected writings about events which led to the formation of Malaysia and the subsequent confrontation with Indonesia and the secession of Singapore. An excellent bibliography for further reading is provided.

Joseph H. Howard, assistant chief of the Library's Descriptive Cataloging Division, has published an important bibliographical guide entitled *Malay Manuscripts* (Kuala Lumpur, 1966). The term Malay here is used to refer to the area where the Malay language is spoken and where Arabic script is used for written communications. Thus it includes coastal Sumatra, the Malay Peninsula, and other islands in the Indonesian archipelago. The work is divided into two parts: the first is a catalog of manuscripts and microtext copies of manuscripts available in the University of Malaya Library as of the end of 1964; the second is a numerical list of Malay manuscripts available in various libraries throughout the world.

Guide to Current Malaysian Serials (Kuala Lumpur, 1967), compiled by L. J. Harris, assistant librarian of the University of Malaya, is a welcome addition to the Library's collections. It contains a list of all available English-language serials currently published in Malaysia and Singapore with basic information about them. The entries are arranged by subjects, according to the Dewey Classification, and include generalia, philosophy and psychology, religion and theology, social sciences, languages and literature, science, technology, fine arts, and history. Each entry gives title, date of first issue, frequency, price per issue in Malaysian currency, size, circulation, name of publisher or editor, societies, subject annotation, format, and notes. The information in this publication is valuable not only to re-

searchers but also to libraries interested in acquiring Malaysian serials.

Check List of Current Serials in the University of Singapore Library (Singapore, 1967) is another excellent source for identifying serial publications in Malaysia, and Singapore in particular. It lists 5,280 titles of journals, annual reports, and other serially published materials currently received in the University of Singapore Library, including those in the main library, the law library, and the medical library.

The publication *Indonesia, Facts and Figures* (Djakarta, 1967) was prepared under the direction of Nugroho, the Director of the Academy of Statistics. It contains the most basic statistical information on Indonesia: its geography, administration, population and labor, education, religion, culture, health, law-enforcement, agriculture, forestry, livestock and animal husbandry, manufacturing, electricity, gas and steam, mining, trade, transport and communication, and cooperatives. In addition, bibliographical references for each subject are given.

Kumpulan peraturan-peraturan ekonomi-keuangan 3 Oktober 1966 (Djakarta, 1967) is a collection of all government regulations concerning its policy on economics and finance since October 1966. It is an excellent source of information for studying the current economic situation in Indonesia.

Almanak Ekonomi, 1967-1968 (Djakarta, 1967) contains many articles of interest on exports and imports, insurance, transportation, and media of communications, in addi-

tion to basic economic information. Other material also is included, such as the addresses of business firms and doctors.

For those who are looking for the trading terms for goods which are imported and exported, *Buku Statistik Barang² impor dan Ekspor dalam bahasa Indonesia, Belanda, Inggeris* (Djakarta, 1967), compiled by D. Lombogia, is the best source. All the terms are given in Indonesian with their equivalents in Dutch and English.

Directory of Special Libraries in Indonesia (Djakarta, 1967), compiled by Kosasih Prawirasumantri, is invaluable to researchers who plan to utilize these resources. The directory, which is in English, contains such information as the names of library institutions in Indonesia, their location, their specialties, and the names and addresses of their librarians. In addition, there is a subject index by type of material in the libraries.

NOTES

¹ Before 1963 this was named the Office of Terminology of the Committee of Compilations, Publications, and Translations (Chung-kuo k'o hsüeh yüan pien i ch'u pan wei yüan hui ming tz'ü shih).

² *Kyōdo kenkyū Kōza*, 8:178-199 (1958).

³ Madoka Kanai, "Chihōshi kankei kenkyū dantai mukuroku," *Kyōdo kenkyū kōza*, 8:160-177. More recent surveys of local history materials and their research organizations have been appearing under the title "Chihōshi kenkyū no genjō" in the monthly magazine *Nihon rekishi* since no. 188 (Jan. 1964). The series is expected to be completed in several more months.

⁴ *QJLC*, 24:115 (April 1967).

Some Recent Publications of the Library of Congress¹

The Art of History: Two Lectures. By Allan Nevins and Catherine Drinker Bowen. 1967. 38 p. 25 cents. Delivered at the Library of Congress in January 1967 under the sponsorship of the Gertrude Clarke Whittall Poetry and Literature Fund, the lectures are "The Old History and the New," by Mr. Nevins, professor and author, and "Biography, History, and the Writing of Books," by Mrs. Bowen, biographer of Oliver Wendell Holmes and John Adams.

Czechoslovakia: A Bibliographic Guide. By Rudolf Sturm. 1967. 157 p. \$1. Compiled by Professor Sturm of Skidmore College while he served as consultant to the Library's Slavic and Central European Division, the guide joins the earlier volumes on Rumania and Bulgaria. Its coverage is intended to supply the needs of librarians building collections relating to Czechoslovakia, of specialists dealing with the area in depth, and of general readers. Part I is a discussion of books and periodicals in 14 broad subject categories, and Part II is an alphabetic listing of publications cited in Part I.

Glossary of Russian Abbreviations and Acronyms. Compiled by the Aerospace Technology Division. 1967. 806 p. \$4.75. Collected from monographs and periodicals, the 23,600 entries in the glossary were restricted to abbreviations used by 20th-century Russian authors, scientists, journalists, teachers, editors, librarians, and archivists and to acronyms used in publications since World

War II, with an emphasis on scientific and technical literature pertinent to aerospace.

Portuguese Africa: A Guide to Official Publications. Compiled by Mary Jane Gibson, African Section, General Reference and Bibliography Division. 1967. 217 p. \$1.50. A guide to published government records from 1850 to 1964, including those of the governments of Angola, the Cape Verde Islands, Mozambique, Portuguese Guinea, and the São Thomé e Príncipe Islands, and of Portugal pertaining to its African possessions.

Papermaking: Art and Craft. 1968. 96 p. \$3. Available from the Information Office, Library of Congress, Washington, D.C. 20540; orders must be prepaid, with checks made payable to the Library of Congress. An account, derived from an exhibit which opened at the Library on April 21, of the art and history of papermaking from the earliest handmade papers to the machine-made product of the modern paper industry.

Spinning the Crystal Ball: Some Guesses at the Future of American Poetry. By James Dickey. 1967. 22 p. 15 cents. A lecture delivered at the Library of Congress on April 24, 1967, by the Consultant in Poetry in English for the years 1966-68.

¹ For sale from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, unless otherwise noted.

